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COLLAGE MIXED MEDIA

ARTISTIC DISCOVERY

MARCH/APRIL 2013 ISSUE 47

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MAKE THIS necklace FROM A NECKTIE p. 46

PROTECT YOUR ART WITH watermarks p. 18

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1 extended space for endless embroidering

21 unanswered calls 7 cups of jasmine tea

12 pillows for never-ending dreams

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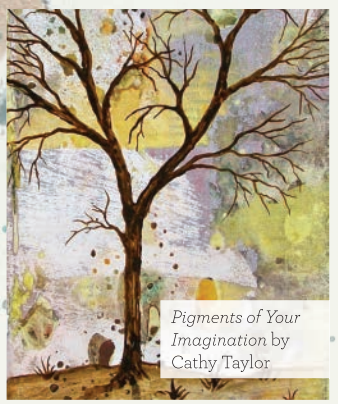

Pigments of Your Imagination by Cathy Taylor

Get the Lead Out! by Pam Carriker

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In a perfect world, we would reserve a giant stadium and charter our own fleet of jets to fly you all in for a gigantic CREATE Art Retreat. Why? Because our mixed-media instructors are rock stars and you, our awesome fans, deserve a little time to play.

Since that's more fantasy than reality, then maybe the next best thing is to bring you this special CREATE Art Retreat edition of Cloth Paper Scissors magazine. All of the feature articles (and some of our regular columns, too) are brought to you in the comfort of your own studio by our fantastic CREATE instructors in hopes of giving you a little idea of what it's like to attend one of our retreats.

For those of you who are able to attend a CREATE Art Retreat this year, this issue is a great way to get a sneak peak at the instructor line-up!

Whether you want to learn to bind books, paint fabric, create amazing collages, or make jewelry, our instructors have it covered.

For the 411 on who is teaching where, go to Who Did This on page 8; and for more information on our retreats, check out the ad on page 1. In the meantime, take this special issue into your studio and have your own personal art retreat!

Jenn

Jenn Mason
Editor
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Art instructors gone wild at CREATE Chicago 2012

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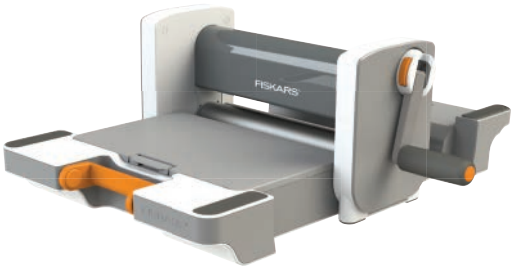

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March/April 2013, Cloth Paper Scissors® (ISSN 1551-8175) is published six times a year by F+W Media, Inc., 201 E. Fourth St., Loveland, CO 80537-5655. Periodical postage paid at Loveland, CO, and additional mailing offices. Posted under Canadian International Publication Mail Agreement #4070652. CUSTOMER SERVICE (subscription-related): Toll-free 800-406-5283. All annual subscriptions are for six issues. POSTMASTER: please send address changes to Cloth Paper Scissors, P.O. Box 469082, Escondido, CA 92046-9082. Customer Service (non-subscription related): Call toll-free 866-949-1646, email info@clothpaperscissors.com, or write to Cloth Paper Scissors, 490 Boston Post Road, Suite 15, Sudbury, MA 01776. We invite previously unpublished manuscripts and materials, but F+W Media, Inc. assumes no responsibility for unsolicited manuscripts or other materials submitted for review. Our submission guidelines can be found on our website at clothpaperscissors.com. The editor reserves the right to edit, shorten, or modify any material submitted. Entire contents copyright 2013 by F+W Media, Inc. and contributing artists. All rights reserved. Reproduction in whole or in part, including photocopy, is prohibited without the expressed written permission of the publisher. Readers are welcome to make one copy of any pattern(s) included in this issue for personal use only. Artwork in this issue of Cloth Paper Scissors is for inspiration and personal use only. Cloth Paper Scissors is not responsible for any liability arising from errors, omissions, or mistakes contained in the magazine, and readers should proceed cautiously, especially with respect to technical information. Cloth Paper Scissors does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in Cloth Paper Scissors. Nor does Cloth Paper Scissors evaluate the advertisers' claims in any way. Our web address is clothpaperscissors.com and we may be contacted by email at info@clothpaperscissors.com. Printed in the USA.

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EinTED (main detail) by Ted Storm of 's-Gravenzande, The Netherlands. Photo by Mike McCormick. *Tutti Frutti Village* (detail) by Susan Bleiweiss. Both from the special exhibit "Quilts: A World of Beauty."

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who did this?

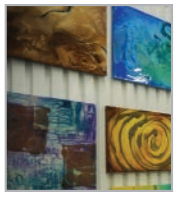
contributors to Cloth Paper Scissors®

Julie Fei-Fan Balzer is a mixed-media artist living in New York City. She loves color, high contrast, seeing the artist's hand, learning new things, and going on artistic adventures. Check out her Adventures in Arting podcast.
Teaching at CREATE New Jersey.
balzerdesigns.typepad.com

Pam Carriker is a mixed-media artist, instructor, and the author of Art at the Speed of Life. Her articles and artwork can be found in more than 40 publications. Pam has created instructional videos, stencils, rubber art stamps, and she is currently developing a signature line of mixed-media art products with Derivan Matisse.
Teaching at CREATE California.
pamcarriker.com

Jen Cushman is a natural storyteller who found mixed-media art 12 years ago and never looked back. She is drawn to the imperfect, funky, quirky, artsy, and the authentic. Her latest book, Making Metal Jewelry focuses on basic metalworking skills and mixed-media jewelry techniques. Jen is the Director of Education and Marketing for Susan Lenart Kazmer ICE Resin®.
Teaching at CREATE California.
jencushman.com

Ingrid Dijkers has developed a distinctive, sometimes quirky, and playful form of journaling that is uniquely her own. Her work has been shown in galleries throughout the U. S. and is held in private collections around the world. Ingrid is currently developing new journals and teaching workshops.
Teaching at CREATE New Jersey and California.
ingriddijkers.com



Elena Lai Etcheverry is a mixed-media artist and the founder of Charity Wings, a non-profit organization for artists and crafters who want to raise money and awareness through art and creativity. In 2013, Charity Wings will open an Art Center in Southern California to inspire and serve the art community and other non-profits.
Teaching at CREATE California.
charitywings.org

Helen Shafer Garcia is a contemporary painter and award-winning illustrator with a whimsical water-media style. Helen has done illustrations for international resorts and magazines for more than 22 years. She currently teaches college-level studio painting in California and mixed-media workshops internationally and across the U.S.
Teaching at CREATE California, New Jersey, and Chicago.
helenshafergarcia.com

Jacque Kudner has a passion to create and seeks out antique treasures to make her re-imagined designs. She specializes in vintage handmade jewelry, home décor, and apparel, creating a unique blend of past and present with creativity, sophistication, and a look that is truly one-of-a-kind.
Teaching at CREATE Chicago.
www.remaginedesigns.com

Jane LaFazio, a full-time artist since 1998, truly believes she is living the life she was meant to live. In that time, she has cultivated a wide range of skills as a painter, mixed-media and quilt artist, art teacher, and blogger. She teaches workshops online and at art retreats.
Teaching at CREATE Chicago and California.
janelafazio.com

Leighanna Light is a self-taught mixed-media assemblage artist. She teaches art locally and internationally. Leighanna is represented by galleries and museums across the country, and her artwork has been published in numerous books and magazines. She currently resides in Taos, New Mexico, with her best friends Thomas and Sam.
Teaching at CREATE California, New Jersey, and Chicago.
thingmakerstudio.blogspot.com

Jacqueline Newbold grew up in a military family and traveling has always been a big part of her life. Not wanting to separate life from art, she paints whenever and wherever she can.
Teaching at CREATE Chicago.
newboldart.com

Jodi Ohl is a full-time artist and instructor who favors unique color combinations, texture, and a sense of humor in her creative endeavors. This resident of North Carolina and mother of two boys says her inspiration comes from many places, but is rooted in a sense of community, family, relationships, and the overall positive empowerment found by living a creative life.

Teaching at CREATE New Jersey and Chicago.

sweetrepeats.blogspot.com

Sue Pelletier's art is inspired by words, whimsy, and humor. She works with images that are near and dear to her as an artist and a mother: houses, childhood toys, and vintage dresses. Sue is most happy in paint-splattered clothes, drinking iced coffee.

Teaching at CREATE Chicago.

www.suepelletierlaughpaint.com

Nikki Smith is a self-taught, successful entrepreneur and artist who has bitten the fruit of art and never glanced back. Follow this mother of two on her many sinfully delightful bouts of creativity on her blog.

booksmithstudio.com

Staci Swider took her childhood love for making furniture and clothing for her dolls and turned it into a career as a textile designer. Eventually the corporate world gave way to motherhood, and during that time she discovered a love for painting. Today Staci is a full-time artist known for her use of color, pattern, and texture.

Teaching at CREATE California, New Jersey, and Chicago.

staciswider.com

Cloth Paper Scissors Workshop™ videos by Julie Fei-Fan Balzer, Pam Carriker, Jen Cushman, Jane LaFazio, Jacqueline Newbold, and Sue Pelletier are available now at **shop.clothpaperscissors.com**.

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A GLIMPSE INTO THE WORLD OF **cloth paper scissors**

After weeks of somewhat patient waiting, the November/December 2012 issue of Cloth Paper Scissors finally hit the newsstands here in Ireland! I was thrilled to see my little piece included and it was interesting to see everyone's work for the Felted Wonders Challenge—some amazing pieces!

Lovely edition of the magazine; there's always something new to discover. I found the article on extreme felting really interesting ("Extreme Needle Felting" by Rebekah Meier). I love mixing things up.

Breda McNelis

I discovered you [Cloth Paper Scissors] in my local news agents yesterday . . . what a brilliant find! Now to backtrack and see what I have missed . . . Wow!

Sharmaine Nockolds

facebook CHATTER

We asked our Facebook friends: When do you do "spring cleaning" in your workspace?

Here are the results:

10% **like to clean in the spring (or once a year).**

46% tackle cleaning when their studio gets full. 46%

14% **admit to not cleaning.**

30% clean all the time. 30%

Join the discussion at **Facebook.com/clothpaperscissorsmag**.

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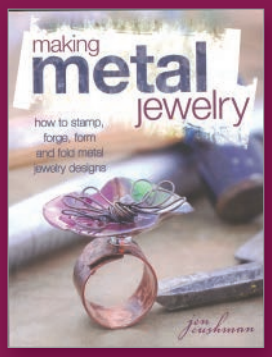

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HOW TO STAMP, FORGE, FORM AND FOLD METAL JEWELRY DESIGNS

By Jen Cushman

bit.ly/CushmanJewelry

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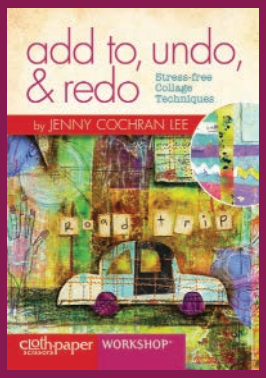

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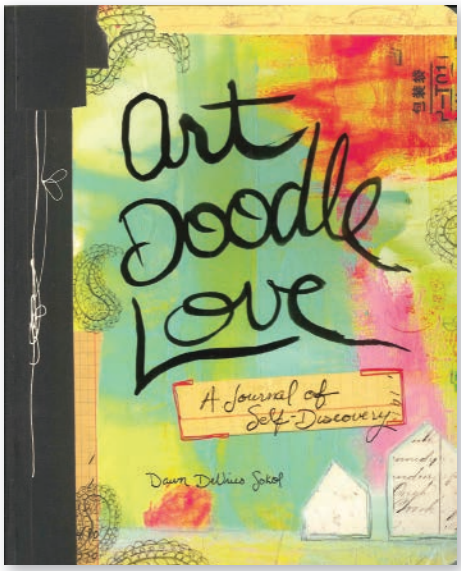


Art Doodle Love

A Guided Journal of Self-Discovery

By Dawn DeVries Sokol

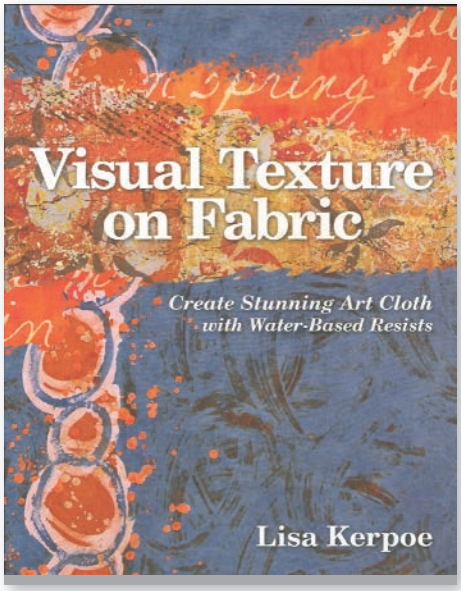
STC Craft/A Melanie Falick Book, 2013

160 pp., Paperback

$15.95

Review by Barbara Delaney

The first thing you'll enjoy about this colorful book is its manageable size—the perfect size to take along in a purse or backpack. And by colorful, I don't just mean the cover. The inside pages are a rainbow of creative backgrounds just waiting to be played upon. There is a natural progression in the book, ie. My life then, My life now; but readers can easily jump around, and are encouraged to do so. Sokol removes the fear of starting and inspires readers with creative prompts like "5 things that make me smile" and "my life's garden," and inch- by-inch doodle boxes. The playful layout and prompts help readers to have fun, relax, ponder, and enjoy the journey. Sokol says, "Free your mind and the doodle will follow." This is a must-have book for doodlers—especially those new to journaling.



Visual Texture on Fabric

Creating Stunning Art Cloth with Water-based Resists

By Lisa Kerpoe

C&T Publishing, 2012

96 pp., Paperback

$24.95

Review by Jenn Mason

Whether you have experience with dyeing fabric and surface design or are just getting started, Kerpoe's Visual Texture on Fabric will walk you through a library of resist types, applications, and methods for adding color. All of the techniques are water based, using supplies like flour, oatmeal, washable school glue, and soy wax. Learn cool ways to create crackle resists, resists with a squeeze bottle, and *sgraffito* resists, with plenty of example photographs to follow.

To purchase books like these, visit us at **shop.clothpaperscissors.com**.

Learn about our newest Interweave books on pages 33 and 69.

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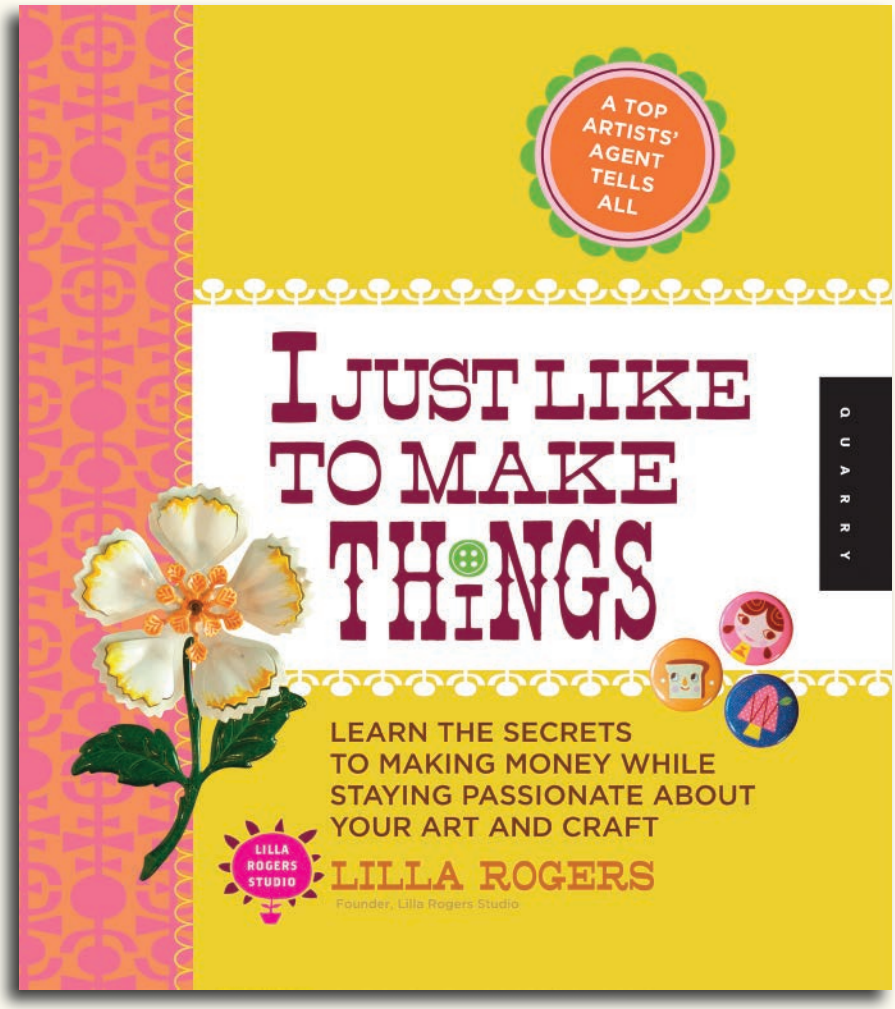
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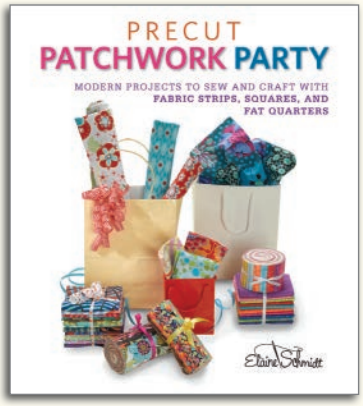

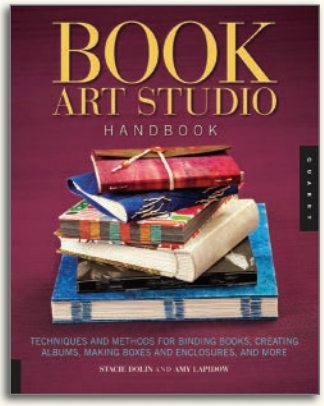
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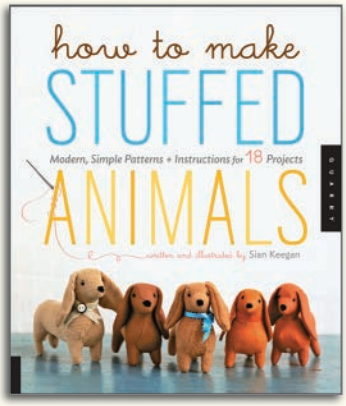

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a look at . . .
packing FOR AN *art retreat*

Art retreats attract people from around the world. No matter where the retreat is located, there is plenty of planning involved in getting everything you need safely there. Attendees say they learn a lot every time they go—and not just mixed-media techniques. There is a skill to traveling with art supplies, and often poor packing can teach hard lessons.

Photo by Pam Carriker

People who live nearby a retreat venue have a great advantage in that they can take as many supplies with them as they'd like. Packing is pretty simple. Supplies can be stored and carried in a variety of basic containers with little worry as they do not have to *send* them anywhere. As a result these folks can be a little freer with what and how much they bring.

For those who are able to travel by car, a canvas bag or tote fits the bill as do a number of other easily accessible items: baskets, supply bins, and shoe boxes, all of which would not be appropriate for air travel. *(2)* Another option is an artist's backpack *(4)* that would have all your supplies organized in one place.

For the smaller items like pens and markers, paper punches, glue sticks, and paintbrushes, there are lots of possibilities for everyone, from discarded pencil cases and make-up bags to decorative bags. *(3)*

Getting supplies from your vehicle to your class is another story. The more you bring, the more you have to schlep. Enter small dollies and carts, as well as carriers with built-in wheels. *(5)*

Photo by Peggy Fry

Photo by Leighanna Light

Air travel calls for ingenuity and careful planning and packing. Obviously you don't want to pack "wet" products in with your clothes, or really any art supplies that might wreak havoc with your wearables, so many artists check an extra bag just for their art supplies. Inside that bag you'll find a variety of securely sealed containers.

A rolling suitcase appears to be the tote of choice. It makes for easy travel and comes in very handy at the venue as you go from class to class. *(1)*

One tip that came up again and again is to place all liquids, even unopened products, in re-sealable plastic bags before placing them in the suitcase. That way, if something does leak, the mess is contained.

Artist and instructor Leighanna Light takes it a step further, saying she not only packs everything in plastic bags, she labels each bag and includes a note telling/warning TSA that there are "pointy and often strange-looking things" inside—the supplies for her art and sculpture workshops.

For those people who need to bring tons of stuff to be happy, packing can be a challenge whether you're going by car or plane. But with adequate planning and a variety of containers and bags, large and small, getting to an art retreat and enjoying your time there can be a lot easier.

Photo by Janice Berkebile

what's in your bag?

We asked attendees at our CREATE mixed-media retreat: What do you always pack, even though it's not on the class list? Here are some of the top responses.

- Re-sealable plastic bags
- Journals
- Rotary cutter and mat
- Snacks and drinks
- Erasers
- Paper towels
- Paper trimmer
- Baby wipes
- Rubber stamps
- Non-stick craft mat
- Sweater
- Fabric and trims

GETTING technical

Transparent watermarks and copyrights

Photos by Nikki Smith

As artists, we create beautiful imagery with the power to communicate, challenge, and inspire. We (and our fans) are motivated to share this beauty with the world. But how can this be done in a way that best protects and respects the rights of the artist? Adding a transparent watermark—an overlay with text, a logo, or a copyright notice—to an image is a simple way to help protect your images from misuse and ensure that you are properly credited as the artist.

copyright primer

DID YOU KNOW?

- Artwork and photos are protected under U.S. copyright laws the moment they are created.
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- Attribution (acknowledging the source of the copyrighted material) is not a substitute for obtaining permission. Always ask permission before using another artist's images.

BY nikki smith

here's how

note: To prevent your watermark from being easily removed, make it large and place it on top of the main elements in your image. A small watermark near the edge or on a solid area like a blue sky can be easily cropped or cloned out of your photo.

1. Open your image in Photoshop® Elements and optionally resize it for the web.
2. Click on the **Text Tool** icon ("T"). Change the text color to white using the **Color Picker** in the options bar at the top.
3. Click on your image and type your name and website address. Adjust the font size as desired. It should be rather large.

tip: To add a copyright symbol "©" on a Mac, press **Option** and the **G** key (both keys at the same time). On a PC, hold down the **ALT key** and type **0169** on your numeric keypad. (It will not work with the numbers above the letter keys. You may need to press the "**Num Lock**" key first.)

4. In the **Layers** window on the right, change the **Blending Mode** drop-down from **Normal** to **Soft Light** and reduce the **Opacity** to 70%. *(Figure 1)*
5. From the **Layer** menu in the top navigation bar, choose **Layer Style** and click **Style Settings**. Check **Bevel**, and then drag the **Size** slider to increase the size as desired. This size will vary based upon your font size; a value

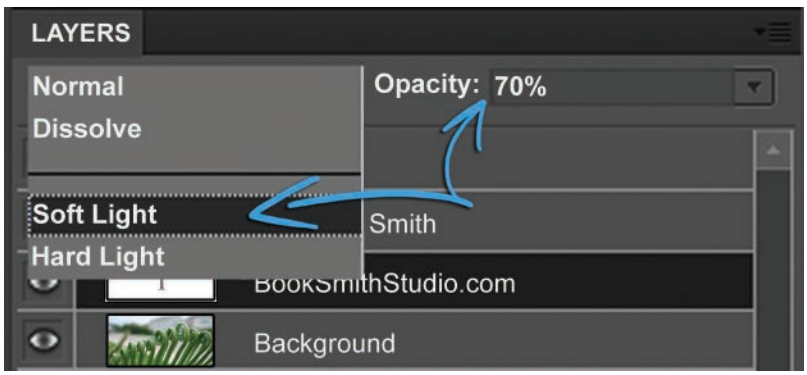

Figure 1

between 1px and 5px should be fine. Press **OK**. *(Figure 2)*

6. **optional:** From the **File** menu, choose **File Info**. Fill out the **Description form**, selecting **Copyrighted** from the **Copyright Status** drop-down. For the **Copyright Notice** box, follow this format: "Copyright [year] [your name] – All Rights Reserved." *(Figure 3)*

note: Both the **Save for Web** option in Photoshop Elements and many blog/web-site technologies will, unfortunately, remove the **File Info** properties when an image is resized or optimized. For this reason, a watermark is very helpful.

7. Use **File > Save As** to save your watermarked image under a new file name. Then, upload the photo to your website and share your artwork with the world!

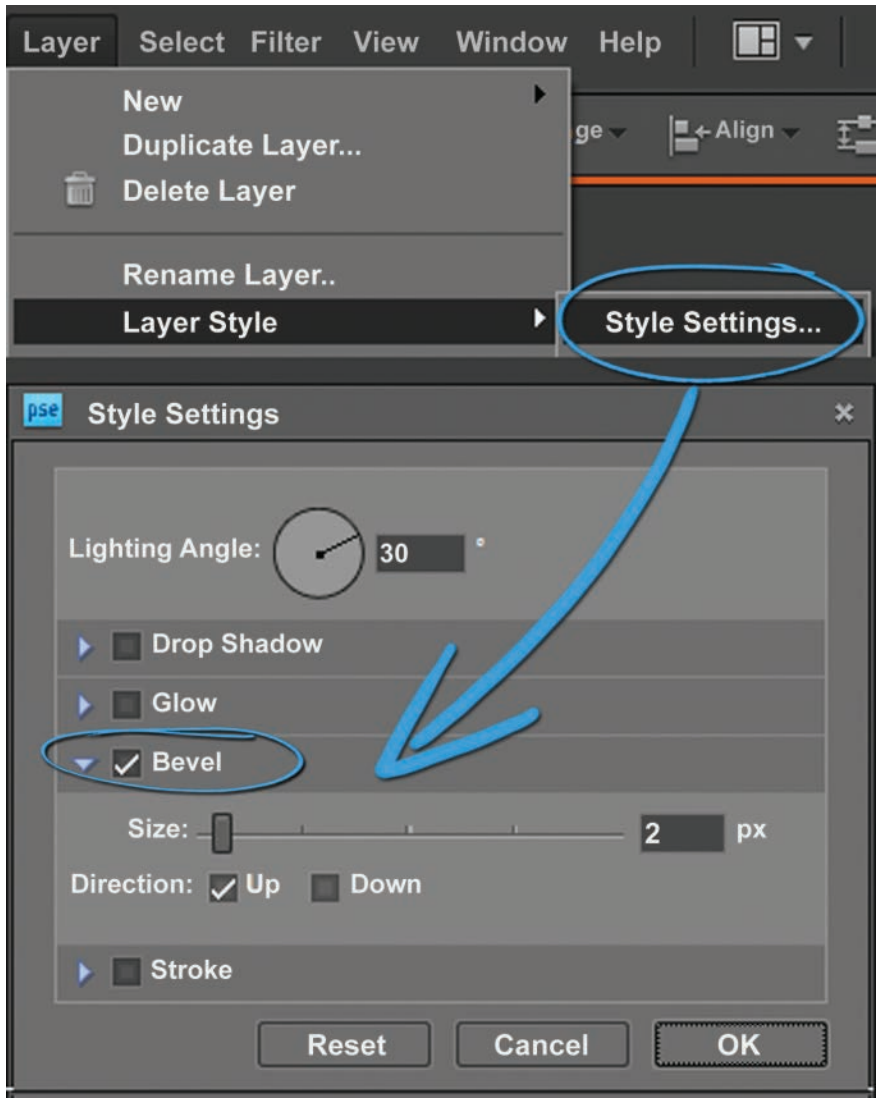

Figure 2

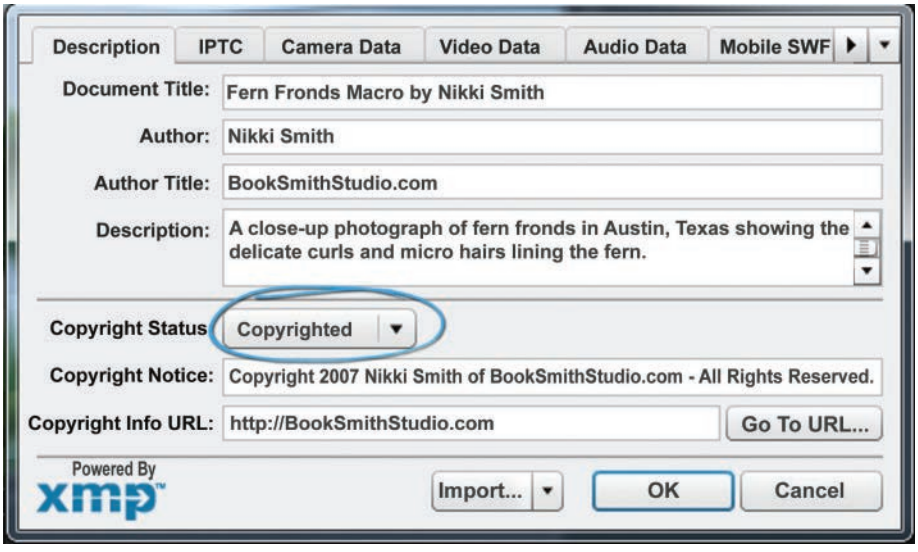

Figure 3

ARTISTS GIVE BACK

BY elena lai etcheverry

Painting Hope was a yearlong project for mixed-media artist Gavyn Sky (Gavin Sky Studios), a team of volunteers, and a group of his friends dubbed the "Art Renegades." After losing his mother to cancer, Gavyn decided to use his art to bring joy to some very special children (and their siblings) at St. Jude's Children's Research Hospital in Memphis, Tennessee.

If you would like to nominate a charity that is doing mixed-media art for a good cause, please email me at **Elena@CharityWings.org**. I would love to hear about them.

Over several months, Gavyn prepped 30 large canvases with a unique technique that adds texture but mostly dries clear. Later, over several days, the children were taught how to add color to the prepped canvases and they saw the texture magically appear.

When the paintings were finished, Gavyn added some special touches to each piece and they were then displayed at Obelisk Home Gallery where the art was auctioned. Bids started at $500 and all 30 paintings were sold in a little over two hours. The auction raised an amazing $27,000 and 100 percent of the proceeds was donated to St. Jude Children's Research Hospital in Memphis, Tennessee, and its affiliate Jane Pitt Pediatric Cancer Center at Mercy Hospital in Springfield, Missouri.

But this project was about so much more than raising money. Gavyn and the children also collaborated on a large three-piece series that, when put together, spells "MERCY." The "M" is in the shape of a heart. This set is on permanent display in the Women and Children's wing of Mercy Hospital to serve as a reminder of Painting Hope and to honor those children who have battled cancer.

Admittedly Gavyn says he did not realize how much work this endeavor would require, but says he would do it again because the reward was so great. Artists like Gavyn inspire us all to use our passion to make a difference in this world.

Photos by Gavyn Sky

Painting Hope with Gavyn Sky

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THE mixed-media METALsmith

cutting tools

BY jen cushman

I hope you enjoyed the debut of the Mixed-Media Metalsmith in the January/February issue and the earring project we made using just three basic tools. Anyone who makes jewelry loves their pliers! Now, it's time to step it up a notch. You'll need a few more jewelry-making tools, including a great pair of French shears and heavy-duty, double-flush cutters. The project is an adjustable ring made from inexpensive brass sheet metal and the cold-join attachment of an adorable heart charm. Let's get started.

Photos by Jen Cushman

directions

1. Use the shears to cut a 1" × 4" piece of sheet metal for the ring shank.
2. Snip the corners off of the metal strip so there are no sharp edges.
3. File all edges and the cut corners with the half-round file. *(Figure 1)*

note: Files only work in one direction, away from you. For proper metalworking, brace your hand holding the metal sheet and, with the file in the other hand, file away from you.

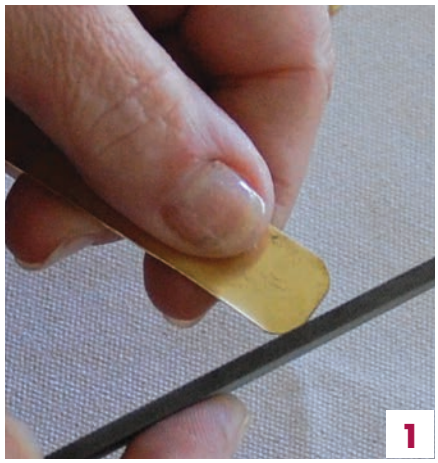
4. Place the metal strip onto the steel bench block and texturize it as desired with the ball-peen end of the hammer. *(Figure 2)* Be sure to hit the edges of the strip for a deckled look.
5. Using the ring mandrel, start in the center of the metal rectangle and use your thumbs to form the metal around the mandrel. Overlap the ends to make the ring adjustable. With the ring still on the mandrel, gently tap the shank into a rounded shape with the hammer. *(Figure 3)*
6. Punch a 1/16 hole into the brass charm using the hole-punch pliers, and then punch another hole in one end of the ring shank. *(Figure 4)*

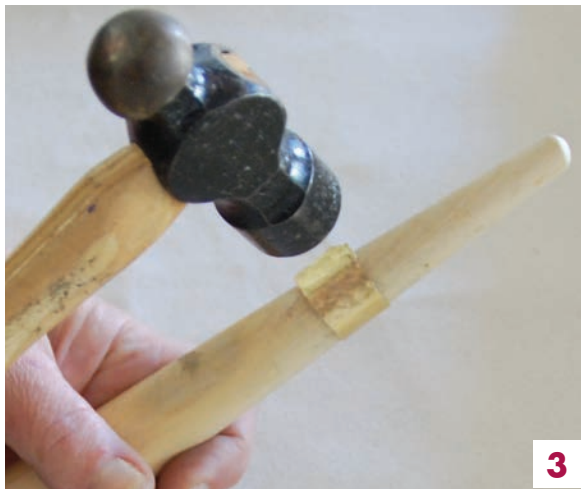
MATERIALS

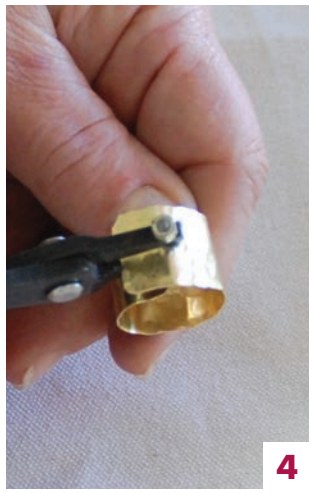
- Sheet metal, 24-gauge (I used brass, but you could use copper, bronze, nickel silver, or sterling silver sheet metal, if you prefer.)
- French shears
- File, half-round
- Steel bench block
- Hammer, ball peen
- Ring mandrel (It can be an inexpensive wooden one or one made of steel.)
- Victorian charm (I used a Rue Romantique brass heart charm by Kristen Robinson, available at iceresin.com.)
- Hole-punch pliers or a two-screw metal hole punch (I prefer the pliers because they are quick and easy.)
- Long nuts and screws, jewelry (I use nuts and screws from iceresin.com.)
- Flat-nose pliers
- Flush cutters, heavy-duty
- Patina (I prefer Jax® brown.)
- Paintbrush
- Steel wool, extra-fine

note: I like to get my tools at jewelrytools.com.

7. Thread the screw through the ring shank hole from the bottom and then into the center hole of the charm. Place the nut onto the top of the screw and turn it so it's tight against the charm. Use the flat-nose pliers to further tighten the screw at the end.





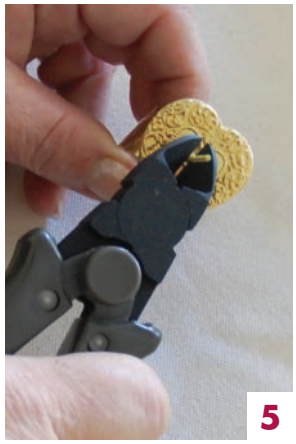


8. Snip the screw with the flush cutters just above the nut. *(Figure 5)*

9. Put the ring back on the mandrel and use the ball-peen side of the hammer to gently tap the top of the screw so it forms a mushroom-shaped top. *(Figure 6)* This is called setting a rivet. You can also tap the ring band again with the hammer to return it to a more rounded shape if it bent a little while threading the screw and nut.

10. Apply patina to the ring with an old paintbrush. *(Figure 7)*

11. Use a small piece of the steel wool to buff the metal highlights, leaving color in the recesses.



BY julie fei-fan balzer

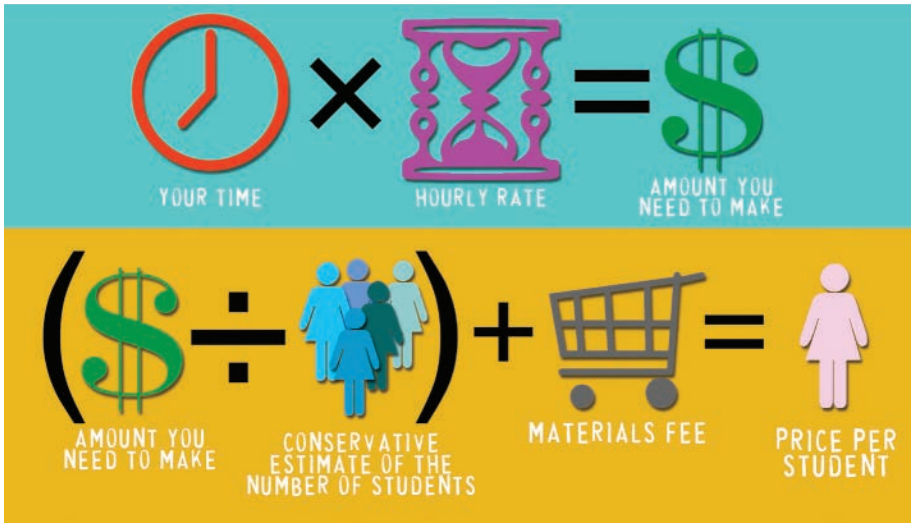
THE MATHEMATICS OF teaching

there are myriad reasons to teach art classes: to share your passion, to connect with other artists, to feel important, to pass on your knowledge, as PR for a book or product, to travel the world, and of course, to make money. As it turns out, that last reason is probably the most difficult desire to fulfill. Therefore, I thought I'd share a short primer on what I've learned over the past few years about the mathematics of teaching art classes. Let's use some pretend numbers, shall we? I've created some easy-to-follow charts for the five most common kinds of classes. After looking at the math, you'll see how insanely low the prices are for most classes. It's very difficult to make a lot of money from teaching. In my experience, most people do it for the love of the game.

teaching locally: *hosted*

Here are some pretend facts:

- The class is going to be three hours of teaching, plus half-an-hour of setup and half-an-hour of cleanup.
- You will have to do seven hours of prep work (class samples, supply lists, advertising, etc.).
- Your hourly rate is $25/hour.
- The classroom holds up to 25 students. If this is your first time teaching, I would estimate a pretty low number, perhaps 6 students.

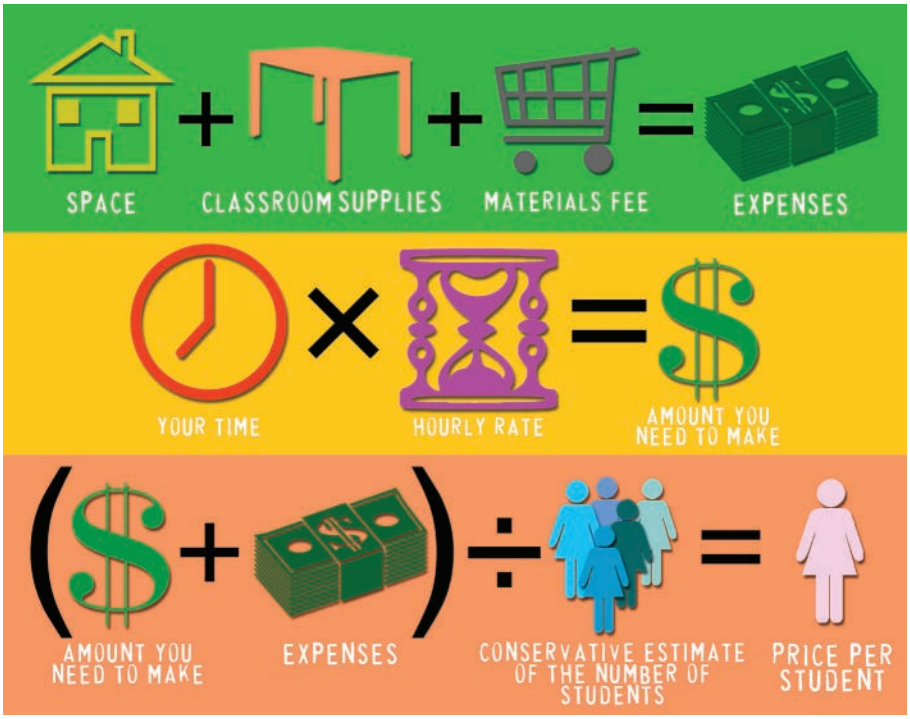


- The materials you are handing out cost $20/student. (I'm not including it, but often when you have supplies that you yourself will be using, students will ask to borrow or use them in class. You might consider factoring this cost into the price of the class, too.)

11 hours × $25 = $275; ($275 ÷ 6 students) + $20 = **$66/student**

teaching locally: *unhosted*

If you decide to teach a class at your home or rent a local space to offer classes, there are a number of expenses to consider besides the space itself. Do you have enough tables and chairs or will you have to rent some? Is there sufficient lighting or will you have to bring in extra lighting? If you're doing anything involving paint, don't forget the protective covering for the tables and the floor. You'll also need trash bags and some cleaning supplies. Include those added expenses in the cost of the class or you will be out a lot of money.



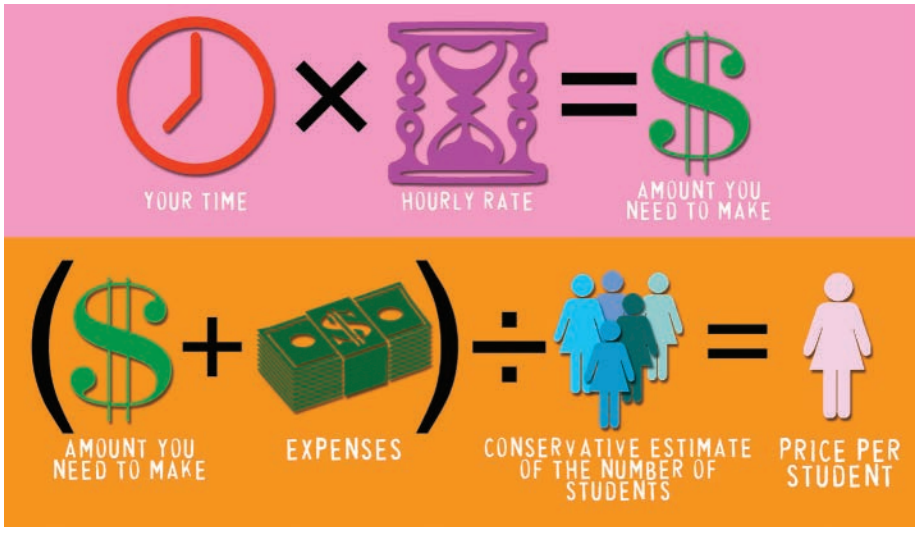
Our pretend facts:

- The class is going to be five hours of teaching, plus one hour of setup and one hour of cleanup.
- You will have to do 15 hours of prep work (finding a venue, ordering tables, registration, class samples, supply lists, advertising, etc.).
- Your hourly rate is $25/hour.
- The classroom holds up to 25 students. You are expecting a minimum of 10 students.
- The materials you are handing out cost $100 in total.
- The space costs $300.
- The classroom supplies cost $150.

$300 + $150 + $100 = $550, 22 hours × $25 = $550, ($550 + $550) ÷ 10 students = **$110/student**

online teaching

Online teaching generally involves many more hours of prep work, thus pushing the amount of money you need to make much higher than with in-person teaching. However, you can have many more students in an online class, so the two factors tend to off-set each other. In addition, an online class can continue to attract new students over a long period of time, sometimes even years, without much further work on your part.



Our pretend facts:

- The class is 10 videos and 10 blog posts. Each video/blog post combination takes 10 hours to create, for a total of 100 hours.
- You will have four hours of prep work (supply lists, advertising, etc.).
- Your hourly rate is $25/hour.
- You are estimating 50 students at a minimum.
- The website and video hosting for the class is $200.

Online classes require a number of additional hours after the class is up.

Consider guesstimating the hours you'll spend answering questions and leaving comments on artwork and add that into your hourly total.

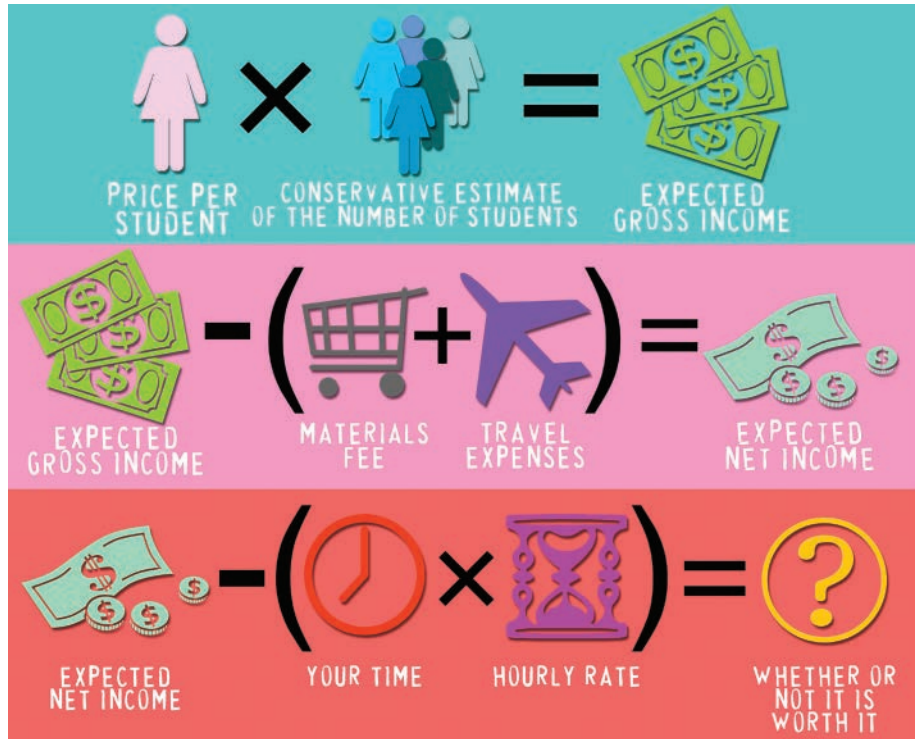
104 hours × $25 = $2600; ($2600 + $200) ÷ 50 students = **$56/student**

convention teaching

Often, when teaching at conventions, you, the teacher, do not determine the per-student price. Rather it is dictated to you by the convention organizer. So, rather than figuring out what you should charge, you need to determine whether or not the fee being offered is worth it to you.

Our pretend facts:

- You are teaching two six-hour classes, plus half-an-hour of setup and half-an-hour of cleanup.
- You will have to do 12 hours of prep work (class samples, supply lists, advertising, etc.) for the two classes.
- Your hourly rate is $25/hour.
- The classroom holds up to 25 students. You are expecting 15 students minimum for each class at $65/student.



- Your travel expenses are $1000 ($400 airplane, $100 taxis, $300 hotel, $200 food).
- The materials you are handing out cost $10/student, or $300 total.

You can see how quickly travel expenses make convention teaching unprofitable.

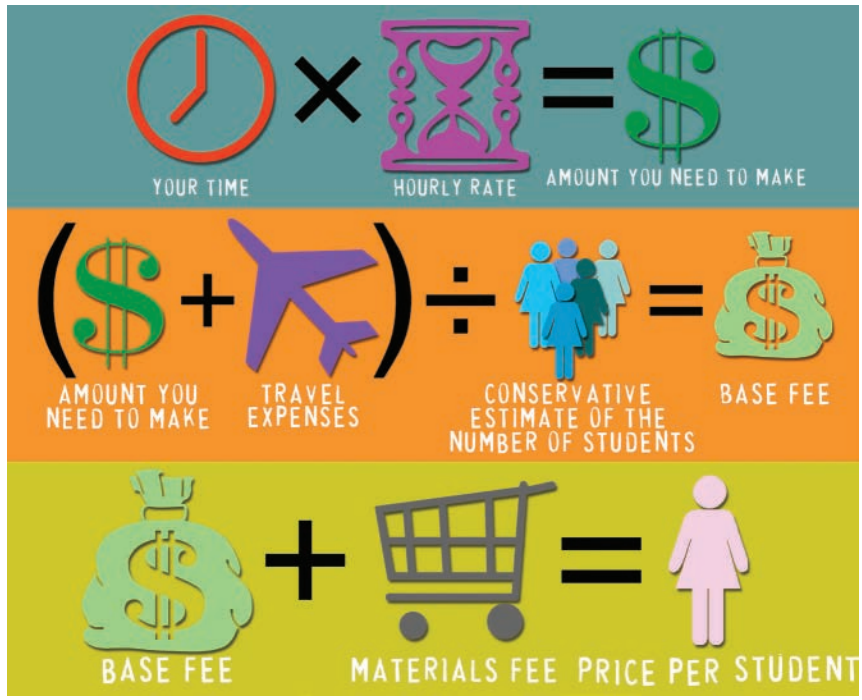
$65/student × 30 students = $1950, $1950 - ($300 + $1000) = $650
$650 - (25 hours × $25) = **$25/hour**

travel teaching

The economics of travel teaching are directly tied to the travel costs. These costs can make or break you.

Our pretend facts:

- The class is going to be six hours of teaching, plus half-an-hour of setup and half-an-hour of cleanup.
- You will have to do seven hours of prep work.
- Your hourly rate is $25/hour.
- The classroom holds up to 25 students. You are expecting 15 students minimum.
- Hand-out materials cost $5/student.
- Travel expenses are $1000 ($400 airplane, $100 taxis, $300 hotel, $200 food).



14 hours × $25 = $350; ($350 + $1000) ÷ 15 students = $90/student; $90 + $5 = **$95/student**

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a conversation with . . .
ellen benson

WITH editor jenn mason, assistant editor barbara delaney, and lucky reader lisa chin

We discovered Ellen Benson at the Philadelphia airport. Not Ellen exactly, but a great exhibit of her mixed-media art. We were entranced with the exhibit, and just had to know more. Ellen is an artist who is known for reusing a variety of materials in her art and for her unique figures. Her work is infused with color and imagination. Learn about the Dumpster Divers, Ellen's organized studio, her Divas, and much more in our conversation.

Our conversation . . .

Lisa: Have you taken any art classes or did you just pick things up and start creating one day?

All photos by Ellen Benson, unless otherwise noted

Ellen: At 55, I had just retired as VP of Human Resources at a bank and I knew I wanted to make art. So I began taking classes nonstop. I first went to Artiology in Atlantic City (it's no longer around), and then Art and Soul Retreats and some classes at a local rubber stamping store. I took many classes. But, for me, the most inspirational and growth-enhancing classes have been the workshops I've taken with the Oiseaux Sisters every summer for the past eight years. With their loving, coaching, prodding, and mentoring, I learned papier mâché techniques; how to make faces out of air-dry clay; and, after much trial and error, I found a way to paint faces I liked. The Oiseaux Sisters are now dear friends, as are a number of other fabulous people I met in their classes.

Lisa: Do you have a picture of the finished project already in your head or does it create itself and then suddenly you say, "No more! I'm done!"?

Ellen: I rarely have a finished project in my head—it's more of a general outline. For example, when I made some large (for me) papier mâché figures wrapped in wire, I knew I wanted a figure that would include a glove I found outside my house; but that was about it. The materials and the process took over from there.

Jenn: Do you ever have to step away from a project and come back later?

Ellen: Yes. I have two pieces on my worktable right now that I haven't touched since July! One of them is something I started in 2008. I resurrected it at a workshop in 2011, and then worked on it again at another workshop this past summer. I have also made pieces and then later taken them apart and used the parts in other pieces.

Barb: Tell us about the Dumpster Divers. Do you ever go out looking for something in particular or are you rather inspired by the things you happen to come upon?

Ellen: I was a friend of Dumpster Divers for years before I began making art because my brother, Neil Benson, is one of the founders. The Dumpster

Gilliam Flynn books

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ellen.benson.37

Divers have monthly meetings and we bring and exchange trash. I'll often see something I think I can work with and take it home. We also go to house sales and flea markets, and people give me their broken jewelry and other stuff all the time. We sometimes have field trips to junk yards and recycling centers. Sometimes I'm looking for a particular thing—but most often I'm not.

Jenn: Do you have any specific or favorite pieces of trash that you want to use but haven't figured out how yet?

Ellen: I have some wonderful tin cans that I want to build into a standing lamp, but I don't know how yet. I have quite a few license plates that I want to use on furniture but haven't found snips that will easily cut them. And I have the most fabulous rusted cage that I think was some kind of animal trap. I can't decide whether I want to use the whole thing as the body of a large figure or put a tiny figure trapped inside it.

Lisa: What is your go-to method of putting things together? Do you have a favorite glue, wire, staple gun?

Ellen: This is the most popular question asked of artists—and by artists themselves. We had a whole Dumpster Diver meeting about this. And whenever any of us asks another diver for a consult, it is frequently about putting things together. Of course the answer is, it depends. Is it wood to wood, wood to fabric, metal to paper? How heavy is the object? On any given piece I may use wire, nails, Weldbond®, and two-part epoxy. I've taken a welding class, but it's not for me. I haven't learned soldering, though I believe it would help. And I need a more advanced class in riveting. But the big four are above.

Barb: How did your interest in found objects evolve into art making?

Ellen: I hate throwing stuff out. I can always see another use. If I make something out of these things then I'm not just another hoarder.

ON MY WORK TABLE

"Pink Sock Ponytail Diva" • Photo by Profile Studio

"Biker Babe"

I knew my husband finally "got it" when he looked at some old, trashed paintbrushes on my worktable and said, "Nice legs!"

Barb: What is your workspace like? Given you work with a lot of recycled objects, you must need a lot of space to work and a lot of storage space.

Ellen: My workspace is a cross between a toy store, a hardware store, and a lumber yard. It actually looks like a well-sorted flea market, but, though it's organized, I still have no room to display the pieces I've made. There is only room for the pieces I'm working on and all of my "trash," which is my art supplies. I never put anything away and I throw stuff on the floor as I work so it can be a little messy.

I have my work space roughly divided into sections because I work with so

Photo by Laura Oberholtzer

Ellen's exhibit at Philadelphia airport

many different materials. I have a "shop" section where I have my drill press, band saw, scroll saw, and tools. There are enormous bookcases filled with magazines like Cloth Paper Scissors, museum catalogs, art books, Mexican comic books, and other books to be cut-up or altered, along with binders filled with cut-out pages with photos of things that inspire me. I look at these things to get a jump-start when needed.

I have bins of paper ephemera, such as vintage deeds, letters, passports, maps, and postcards, and I have flat files filled with my handmade and collected paper items. Then there is a whole closet with built-in shelving that has the found objects: kitchen utensils, toy and doll parts, doll clothing, picture frames, barn wood, cigar boxes, roofing tin, spindles, rusty metal, doorknobs and hinges, tins, and lots more. I also have shelves that I use for displaying my collection of Mexican papier mâché sculptures, doll heads and doll furniture, and work by other artists. There are three worktables, but it's still not enough flat space!

Barb: That's a lot of stuff. Just how big is the actual space?

Ellen: I use two spaces: a garage space that is about 12' × 15' and an adjacent basement area that's 12' × 12', with a 3' × 5' walk-in closet.

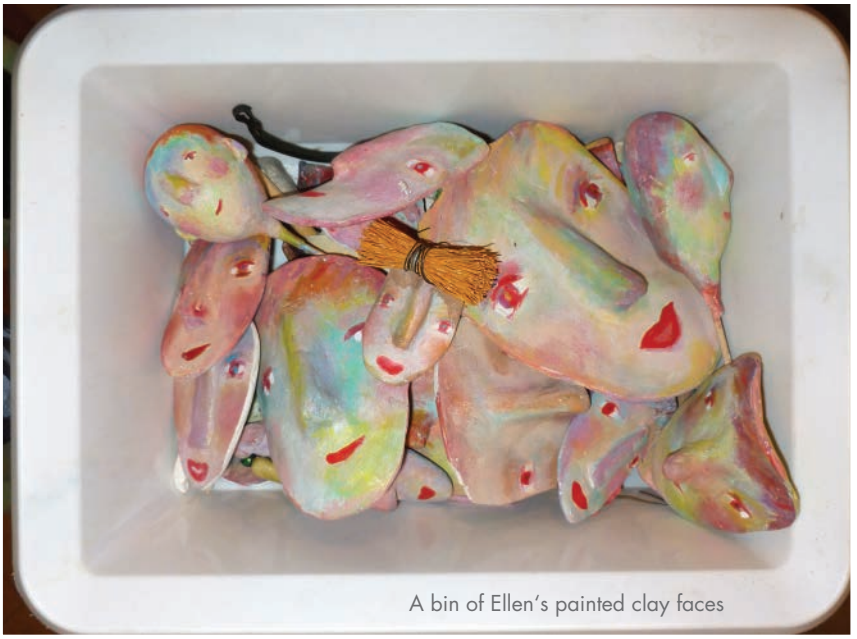
Barb: On your website you say you have a current goal to create 1000 figures. What prompted this goal, and is there a theme?

Ellen: About seven years ago, I saw an exhibit of 1000 figures made by artist Linda St. John at the American Visionary Art Museum in Baltimore, Maryland, and I was blown away. Her figures were made out of pipe cleaners and she hand stitched clothing for each of them. I took one look and said, "I'm there!"

I call my figures divas. With this goal, I know I'll always have something to work on. I incorporate found objects, air-dry clay, ethnic textiles, and sometimes papier mâché in my divas. I usually work on a few at a time, and they often have a theme: the wire people, the pill-bottle people, the kitchen-utensil people, etc.

Barb: How do you start to work?

I recently taught a class called Making Amulets and Talismans. I had to make samples for the class, and ended up making about 20 figures. To begin, I gathered materials into four bins. The first bin has objects that can be used for bodies—anything from a piece of wood from an old factory to a vintage eyeglass case or a whisk broom. The second bin has lots of smaller decorative elements, like broken jewelry, hardware, nails, and buttons. The third has various ethnic textiles, fake fur, and cut-up sweaters. And the last is a bin of clay faces that I have made over time.



A bin of Ellen's painted clay faces

"Divas to Go"

I rarely work from a sketchbook—I like to work by intuition. When I start playing, the materials speak to me, telling me what goes together in terms of size, color, ability to attach properly, etc. I'm still going strong with my divas.

Barb: You make art with some very personal items. Is it difficult to part with those pieces?

Ellen: Yes. I would never sell the early memory pieces I did using wallpaper and the deed from the house I grew up in, or the piece with my dad's wallet and passport. I've made jewelry pieces from some of my mom's jewelry and collections that I couldn't sell either; though I do sometimes give them away to family members.

As for the figurative pieces—the divas—it's difficult to part with most of them because I consider the figures part of a family or tribe. They belong together. My dream would be to sell all of them as one collection or set. When I do a show, I frequently exhibit the masks or other work I do because I can't part with the figures.

Jenn: Do you ever get asked to do commissioned work with someone's personal items?

Ellen: Yes, however I prefer to do a mini-class with the person and show her how to make something herself. To have me do it would be pretty expensive since it takes a lot of time to hear the family stories, get them written down in some way, and then incorporate them into a memory piece.

Jenn: I was so excited to see your lovely art on display at the airport. How did that opportunity arise and have you heard from others about the show?

Ellen: The Philadelphia airport actually has a curator, Leah Douglas, and it's the best show in town (she said modestly). Leah saw my work on my website and also on a blog by a local artist. I love all of the emails and photos I've gotten from people who've seen the show.

Jenn: When you make the figures, do you have a certain person in mind as you create?

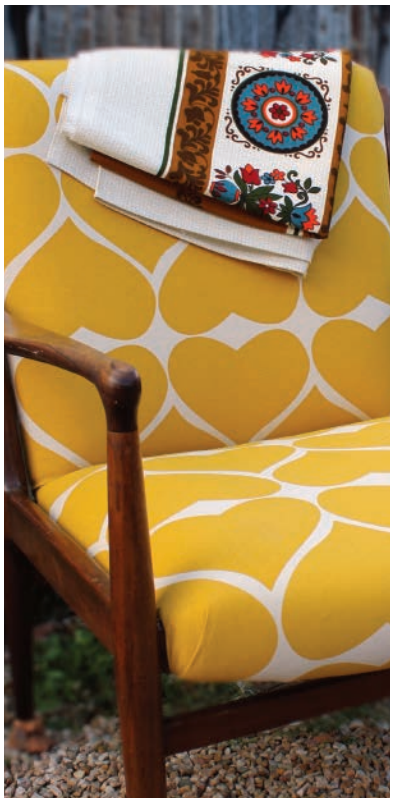
Ellen: No—I just go for it.

Jenn: Is there a project in your future that you are looking forward to or dreaming about? Something new you want to explore?

Ellen: When my studio gets too crammed I know it's time to use it or lose it, which means it's time to donate to a school or nonprofit and/or use it to teach. I'd like to teach more classes.

Also, I've been going to Mexico every winter for 15 years and call Oaxaca the art capital of the world. I want to try painting little scenes on tin, like the *retablos* and *ex votos* I've collected from there. It's way out of my comfort zone.

GO AHEAD...
embellish a bit



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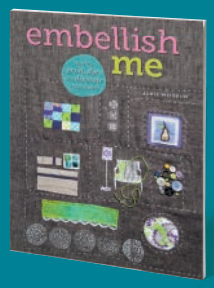

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giddy up!

sculptures with meaning

BY staci swider

It was while sitting around my best friend's kitchen table that I was first introduced to Native American animal medicine cards. We'd randomly draw a card out of the deck and read the passage, often remarking how appropriate a lesson was at any given moment. This idea found its way into my artwork as I tried to incorporate more personal meaning into my subjects. In my creative mind, animals became akin to guardian angels or spirits, if you will.

MATERIALS

- Cardboard, corrugated
- Pencil
- Scissors, or craft knife and cutting mat
- Plaster gauze, 1 roll
- Water
- Paint: acrylic, gouache, or watercolor (I use watered-down acrylic paint.)
- Paintbrushes
- Fabric scraps
- Glue or gel medium
- Yarn, fiber scraps, ribbons, etc.
- Buttons, two 1", for feet
- Cotton cord, beads and/or charms

optional

- Glasses, 2

My first spirit sculpture "Grazing Along Some Distant Day" was a large horse, about 40 inches tall. He was covered in vintage embroidery fabrics and painted in the tradition of a Native American war horse. I nicknamed him Gus, and I like to tell people he brought me back from battle after some tough times. I enjoyed making Gus so much that I started making miniature versions to give as thank-you gifts.

As you create your own miniature version, consider using bits and pieces that have special meaning to your life or that of the recipient.

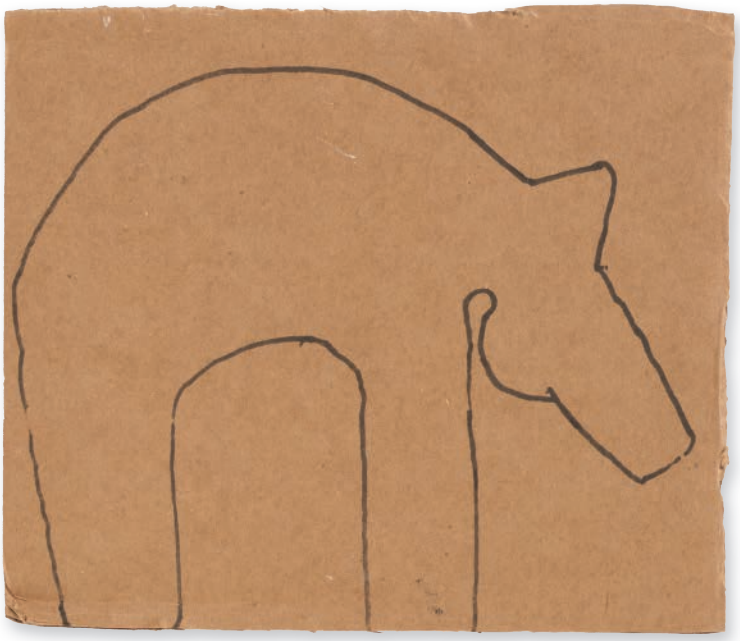

Figure 1

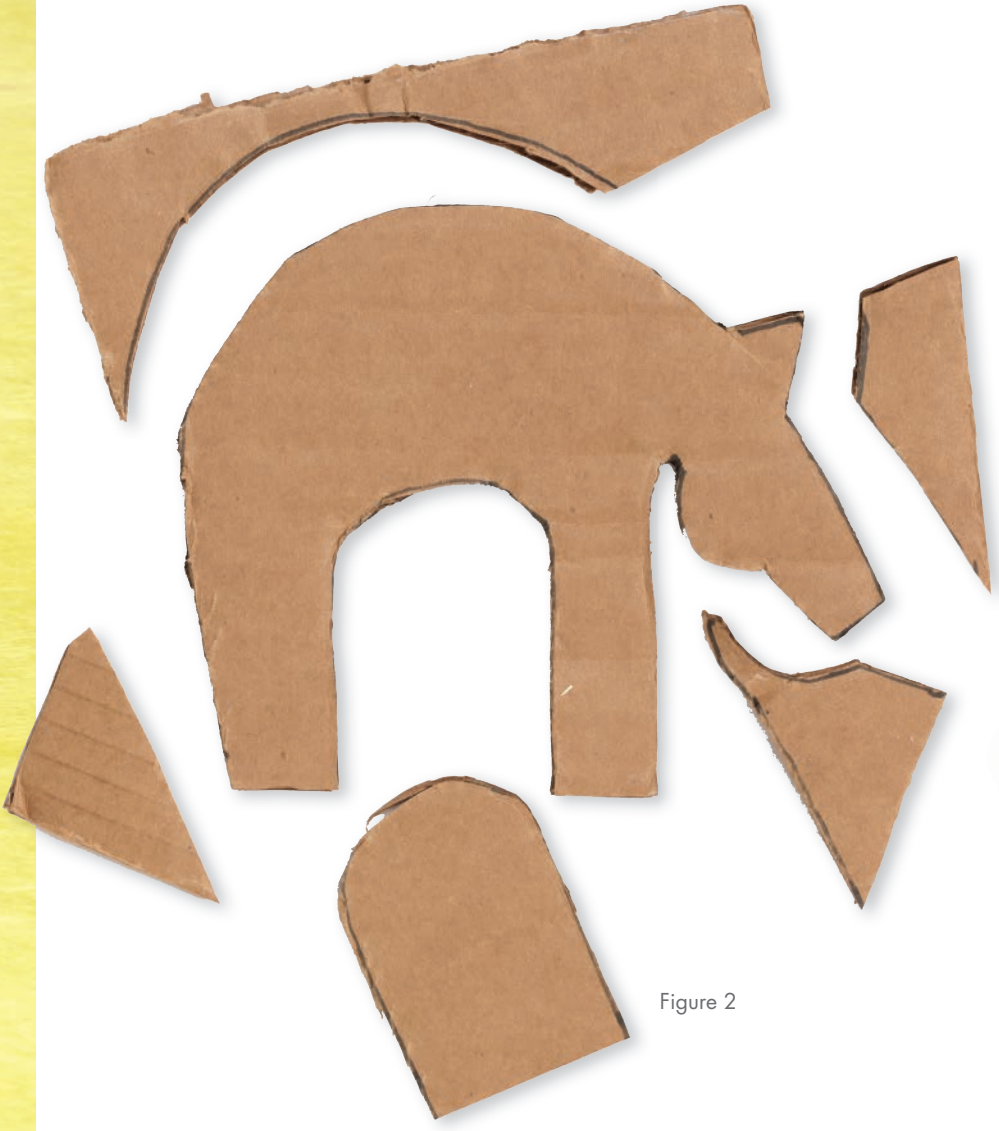

Figure 2

Figure 3

Figure 4

directions

1. Draw an animal in profile on the cardboard. I used a 6" square of cardboard for this. Make sure that the legs are at least ½" wide. Keep the shape basic. Omit any details that can be added later, such as tails, eyes, etc. *(Figure 1)*

2. Cut out the animal shape. *(Figure 2)*

tip: If using scissors, it is helpful to cut from the outside in when approaching curves and sharp angles.

3. Flesh out the animal by gluing 1–2 layers of cardboard around the belly, face, etc., using small scraps on both sides of the shape. I like to add 2 thicknesses of cardboard to both sides of the legs to give it a sturdy base. Be sure to line up the bottom edges of the legs carefully so that the animal can stand. *(Figure 3)*

4. Cut out two 1" oblong shapes and glue them to the bottoms of the legs to create feet and a level base. Be sure to test your sculpture at this point to make sure it is balanced and can stand on its own.

5. Cut several 1" strips of the plaster gauze. Wet 1 piece of gauze at a time and apply it to the sculpture. Smooth the gauze onto the animal shape with your fingers. *(Figure 4)*

tip: Be sure to keep the gauze strips dry and only wet each piece as you are about to use it. When the plaster is activated in water it must be used right away. Once it dries is cannot be re-wet.

6. Completely cover the cardboard sculpture with strips of gauze, overlapping the pieces. Smooth over the wet gauze with your fingers to cover up the little holes in the gauze to create a stronger surface. *(Figure 5)*

7. Stand up the wet sculpture to dry.

tip: If the animal will not stand due to the weight of the wet gauze, brace it between two glasses to keep it upright, making sure it is vertically level.

8. Once the plaster is set, in about 15 minutes, paint the surface with the water-based paint. Allow to dry thoroughly. *(Figure 6)*

9. Apply glue or gel medium to the surface liberally. Collage the surface using small scraps of ribbon and fabric. Lay fabric scraps onto the surface, apply more glue over the top of the scraps, and spread the glue with your fingers or a paintbrush.

10. Attach a mane and tail, and add the buttons on the bottoms of the feet. Wrap the belly with cotton cord and embellish with beads and/or charms as desired.

Figure 5

Figure 6

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PUSHING THE ENVELOPE WITH

shaped journals

using boxboard and wood

BY ingrid dijkers

Journals have been my passion for several years. I have always tried to push the envelope on what is considered a journal, and I like a sturdy journal that can stand up to my less-than-delicate approach to journaling. Lately I have been exploring shaped books, and I have discovered many new and exciting possibilities. Here is one option with a simple ring binding. The advantage to a ring binding is the pages can be taken out and worked on individually and they can be rearranged at will, during and after construction.

MATERIALS

- Boxboard (See Boxboard info.)
- Pencil
- Scissors
- ¼" plywood or underlayment (The size required is determined by the book size.)
- Clamps, 2–3
- Saw, small table scroll saw or jig saw
- Sandpaper, medium grit
- Gesso or household primer
- Paintbrushes
- Wood scrap
- Drill with standard drill bits
- Binder rings, three 1"
- Paints, a variety
- Your favorite pens and markers (for journaling)

optional

- Collage papers
- Beads, charms, trinkets

the covers

When selecting a shape for your journal, the most important consideration is that there be a straight side that can be used for the binding.

1. Draw the book shape onto the boxboard with a pencil and cut it out. This is the pattern for the covers and the pages. *(Figure 1)*

Figure 1

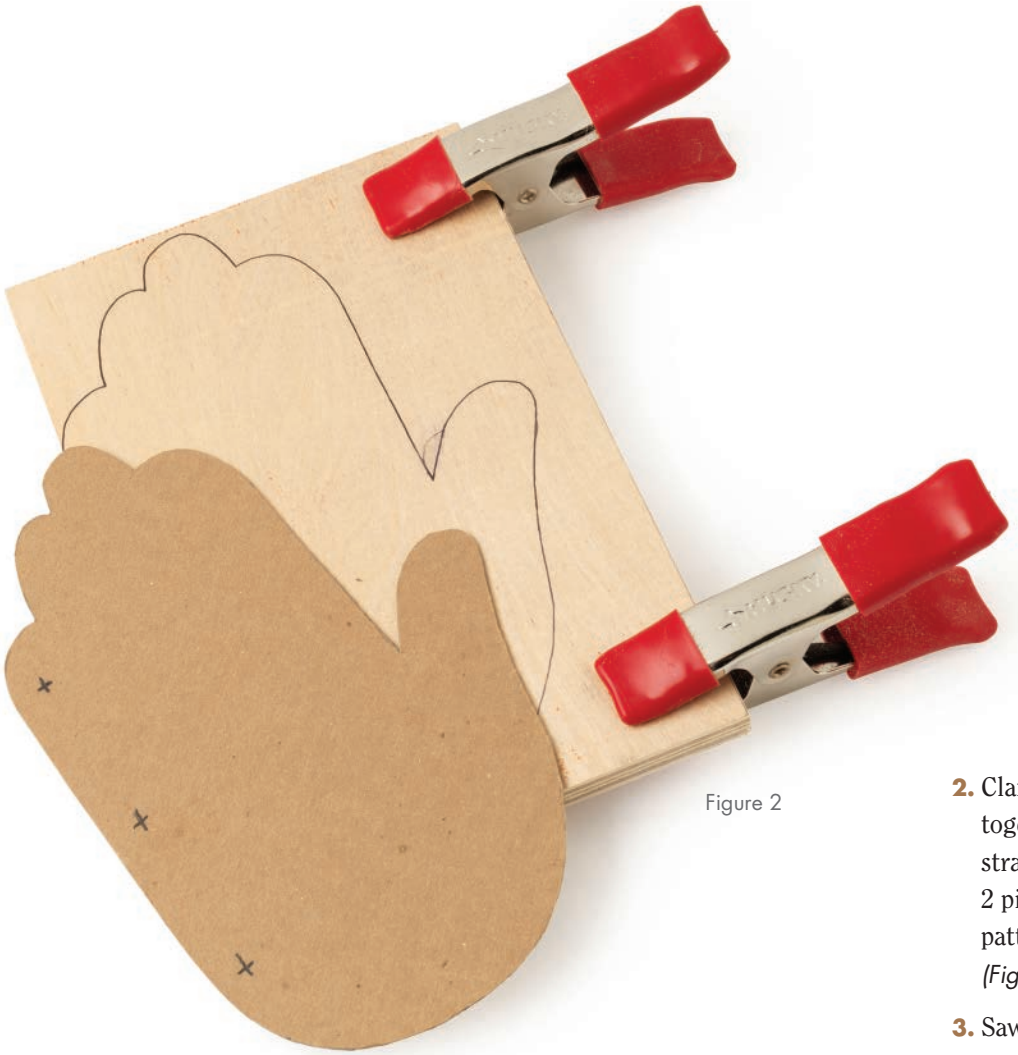

Figure 2

Figure 3

2. Clamp 2 pieces of plywood together, making sure that the straight side or "spine" side of the 2 pieces is flush, and trace the pattern onto the plywood. *(Figure 2)*

3. Saw both pieces of wood at the same time to insure the covers are uniform in size and shape. *(Figure 3)* Lightly sand the shapes as needed.

the pages

1. Use the pattern to cut pages from the boxboard.

2. Prep the boxboard by sanding any glossy surfaces in all directions. The imagery does not need to be completely removed. Apply a light coat of gesso or household primer. I use a swirling, scribble approach for this rather than even back-and-forth strokes. Allow to dry. *(Figure 4)*

Figure 4

boxboard info

Boxboard has always been my go-to material for book pages. It makes for a very sturdy book that will take most media well. It's also readily available. Cereal and snack boxes are perfect, and if you keep your eyes open you'll find boxboard in many places. Sheets of boxboard are often used to separate stacks of paper products in stores and they are happy to have you take it away. Hot-press, 150-lb. watercolor paper also works well, and Bristol paper is another option, but my favorite is boxboard.

3. Line up the covers with the prepped and cut pages, place a scrap piece of wood under the stack, and clamp them all together. (The scrap wood will help prevent splintering when drilling.) Mark 3 holes along the spine side, allowing at least ¼" from the edge of the cover to the holes. Starting with a small drill bit and moving up to a 5/16" bit, drill through the covers and the pages all at once. *(Figure 5)*

Figure 5

Figure 6

4. Insert the binder rings into the assembled book. *(Figure 6)*

note: If you choose to do a stitched binding, as I have done with the finished examples, you can add elements like beading to the spine. Rather than cut off the ends of the extra binding linen left over after binding the book, I add a selection of beads that coordinate and relate to the theme of the book. Keep in mind that a beaded spine will keep the book from lying completely flat when open.

finishing

Paint, stencil, collage—do whatever you need to make the journal uniquely yours. Add embellishments as desired.

Even though my books follow a theme in shape and imagery, rarely does my actual journaling relate to that theme.

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from necktie to necklace

BY jacque kudner

Once I started experimenting with upcycling neckties, I found endless possibilities. Vintage ties, antique buttons, feathers, flowers, and meaningful treasures came together to make unique and fashionable necklaces. It's easy to make one-of-a-kind necklaces with cast-off ties and bric-a-brac. Choose memorable materials to make your necklace special to you. A friend once commissioned a piece made from the tie that her husband wore for their wedding.

Figure 1

Figure 2

MATERIALS

- Neckties (I like to use vintage or unique ties, which are readily available at resale shops.)
- Scissors
- Memory wire (I use Darice® Jewelry Designer memory wire.)
- Needle
- Thread
- Cord, ribbon, or leather in a coordinating color for loop fastener
- Decorative trim, approximately 12"
- Glue gun and glue sticks
- Embellishments: hand-dyed ribbons, sari silk, feathers, netting, silk flowers, antique pins and/or lockets, found objects, buttons, velvet leaves and flowers, etc.

tip: Consider color and balance as you select the materials for your composition.

directions

1. Cut 8" off the wide end of the tie and 4" off of the narrow end of the tie. Cut the tie lining back about ½" on the wide end of the tie *(Figure 1)*, fold in ¼" on the end of the tie fabric, and hem.

2. Position the memory wire necklace in the center of the tie, under the seam, with the wire loop at the wide end of the tie. Use an overcast stitch to secure the loop in place. Be sure to catch both sides of the tie while stitching, securing the wire under the center seam. *(Figure 2)*

Figure 3

3. Cut 3"–4" of the thread on the back seam of the tie, and stitch the wire in place with an overcast stitch.

4. Using a running stitch, stitch back over the length of the seam and then pull the stitches to gather the tie on the wire. *(Figure 3)*

5. Reverse direction and overcast stitch over the area you gathered to secure the fullness.

6. Repeat steps 3, 4, and 5, stopping 1" before the end of the memory wire.

7. Using a glue gun, glue the end of the memory wire in place inside the center back of the tie.

8. Create a 2"–3" gather at the narrow end of the tie, just beyond the end of the wire, and then overcast stitch the gather to secure the fullness. Cut the remaining portion of the tie off, leaving about ½" beyond the gather. Fold in ¼" on the end and hem to close.

Figure 4

Figure 5

9. Make a loop with the leather/cord/ribbon and secure the loop to the narrow end of the tie with the glue gun, covering the stitching. *(Figure 4)*

10. Glue the decorative trim over the stitching along the length of the tie. *(Figure 5)* This is the front of the necklace.

11. Sew a small button in the center on the wide end of the tie. *(Figure 6)*

12. Embellish the necklace. Glue feathers, ribbons, flowers, jewelry bits, found objects, etc., to the tie on both sides of the enclosure (the button and loop).

Figure 6

sketch & stitch

create and embellish your own designs

have you ever sat down and written a list of the things you like to do? I have. I love yoga, art museums, live theater, artsy restaurants, and taking any kind of creative workshop. But, other things are on my daily list, too, including hand stitching and drawing. I'm content for hours with a needle and thread and a scrap of cloth. The same goes for a pen and some watercolors.

When I was 16, I started stitching: crewel work, cross-stitch, needlepoint, and counted cross-stitch, but I always worked from kits, using someone else's designs. For years, it didn't occur to me that I could quite easily create my own original designs to embellish with color and thread.

MATERIALS

- Original drawings or doodles (or copyright-free images)
- Fabric (I suggest plain white muslin, denim, or t-shirt material.)
- Pen or marker, permanent
- Water-soluble crayons, acrylic paint, or fabric paint
- Paintbrush(es)
- Iron and ironing surface
- Pressing cloth
- Scissors
- Embroidery threads (I use cotton thread, size 8, from artfabrik.com.)
- Embroidery needle (I use Richard Hemming size-4 embroidery needles.)
- Buttons, beads, sequins, etc.

BY jane lafazio

directions

1. Draw or transfer your drawing or doodle onto the cloth. It's easy to trace it with a permanent pen. Just place the image under the fabric and trace.

note: It's fun to do a repeating image to create an overall design, or you can select a single stand-alone image. It will depend on the size of your cloth surface and what you plan to use it for.

2. Add color to your design as desired. I like to use water-soluble crayons and a small brush. I wet the paintbrush and touch it to the crayon to get color, and use different colors to blend new colors. You could also use acrylic paint or fabric paint to add color to the cloth. *(Figures 1 and 2)*
3. Iron the fabric to set the color. I recommend using a pressing cloth to protect the design as well as the iron.
4. Add a border. I add a border to my designs because it adds a nice finish and unifies the design. I suggest using a chain stitch or running stitch for this. You don't want to detract from the focal point, so keep the border simple. (*Figure 3)*

Figure 1

Figure 2

Figure 3

5. Once the color is dry, embellish the image with embroidery. I use a few basic stitches: running, chain, and cross stitch. *(Figure 4)*

6. Embellish as desired. Depending on the intended use of the piece, you could add buttons, beads, or sequins, or other.

7. Don't forget to sign your work, if possible. It shows the viewer that it's yours, an original, and I believe it adds value to the piece.

These little stitched masterpieces would be great for sachets or attached to the front of a note card. You could also scan the image and make multiple note cards. Make gift bags, wine bags, a tote bag decoration, pillow fronts, small fabric cases, shirt pockets . . . or even a wall hanging.

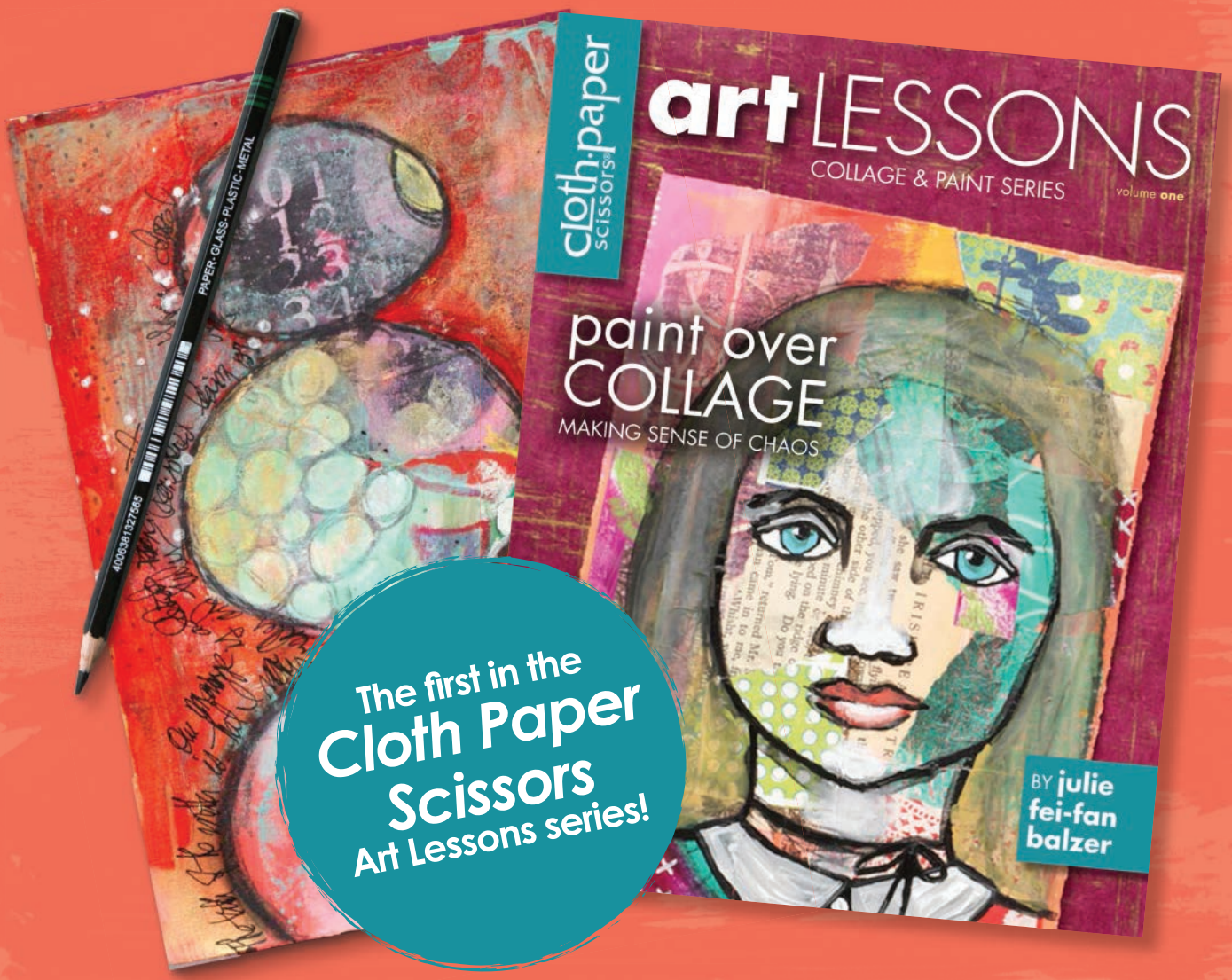
Figure 4

more online

See more of Jane's designs at clothpaperscissors.com.

Paint Over It!

Paint over Collage with Julie Fei-Fan Balzer



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painted postcards

gel pens, paint, and paper

The humble postcard has long been a treasured greeting sent by travelers to loved ones back home. A hand-painted postcard makes that greeting even more special, and it's a great way to share your art. Taking the time to paint a scene you enjoy on your vacation creates a lasting memory of a savored moment for you, and it's a perfect way to communicate impressions from your travels with others. Additionally, when you slow down to paint *en plein air*, it heightens your awareness of the beauty of your surroundings. So before I leave on a trip, I prepare several watercolor postcards by cutting watercolor paper to various sizes and assemble a few art supplies to travel with. Then I'm ready to create painted postcards on-the-go.

MATERIALS

- Watercolor paper, cut to various postcard sizes (I use Arches® 140-lb watercolor paper.)
- Pencil, eraser, black permanent pen
- Letter stencils
- Glaze® gel pen, black
- Watercolor paints (I use a small palette with cerulean blue, new gamboge, Winsor red, quinacridone gold, phthalo blue, and hansa yellow.)
- Paintbrushes, watercolor: round size-8 and ¼" flat

optional

- Rubber stamps (I suggest Tim Holtz's Postcard Collection.)
- Ink pad, permanent

directions

1. Draw a scene on the watercolor paper with the pencil. I sketched an Italian villa and trees.
2. Add the name of the location. I used a letter stencil and traced each letter with pencil to add the word "Italy," and then went over the pencil with the Glaze pen. *(Figure 1)* Let dry completely.

note: Write slowly with the Glaze pen to allow the ink to build up and create a raised outline, making it easier to create the variegated wash inside the letters.

BY jacqueline newbold

Figure 1

Figure 2

Figure 4

Figure 5

add more interest

- Embellish the message side of your postcard as well as the front with small sketches and/or fun stamps.
- Draw a ribbon that starts on the front side of the card and wraps around to the back.
- Use different portrait or landscape formats, depending on what you are painting.
- Seek out the local post office and buy colorful and exotic stamps to add to the charm of your miniature art piece.

3. Paint the sky. Allow the edges of the painted area to create an interesting vignette shape (meaning the painting does not touch the edge of the paper, leaving a white border). Let dry. *(Figure 2)*
4. Paint the individual elements: trees, foliage, house, etc. I used yellow for this. Let dry. *(Figure 3)*
5. Add more color as desired and paint the shadow side of the elements. I painted the roof red and painted the shadows of the villa and tree trunks with quinacridone gold. *(Figure 4)*
6. Create a variegated effect on the letters of the word by wetting the letters with clear water and then dropping in a little bit of another color at the bottom of the letter. Let the paint seep up and blend with the background color. The amount of color seepage is controlled by the amount of water you use. I used red paint for this. *(Figure 4)*
7. Add some darker shading to any trees by mixing blues and yellows to create colorful greens. Soften some of the edges of the elements with clear water so the yellow wash shows through here and there. *(Figure 5)*
8. Add details such as doors and windows, and outline the edge of the vignette painting and the elements with the permanent pen. *(Figure 6)*

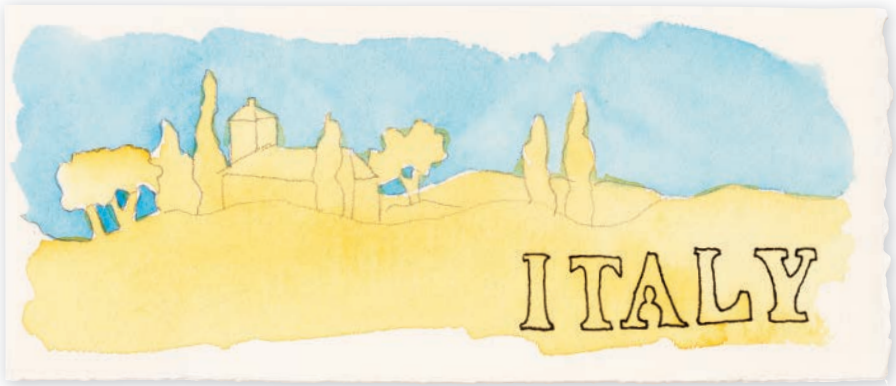

Figure 3

Figure 6

Figure 7

tips

- Check with the post office for correct postage. A 6" x 4¼" card is the largest postcard that can be mailed at the U.S. postcard rate. Oversized cards will cost more.
- My rule of thumb for using pen and ink in a painting is to outline the areas where there are any changes in value and color.

9. If desired, decorate the message side of the postcard with watercolor washes, stamped words, and little sketches. When dry, outline the sketches with the permanent pen. *(Figure 7)*

MASA PAPER crinkle

CREATE WATERCOLOR FUSION

BY helen shafer garcia

Of the many watercolor papers I've come across and experimented with, Masa paper has intrigued me the most. Masa paper allows rich watercolor fusion when the paper is crinkled, producing a lovely patina on the painted surface. You can let the water do the brushwork for you in this process. Be prepared for some surprises, like paint traveling through the fibers. Just let it go; have fun, and remember—it's not about perfection.

prepare the paper

1. Use the pencil to draw your design on the fuzzy, soft side of the Masa paper. This side of the paper has more tooth for paint and other media to grab onto. If you need to erase, do so gently. *(Figure 1)*
2. Gently crumple the Masa paper into a ball *(Figure 2)*, submerge it in the water, and let it soak for a minute or so.
3. Remove the Masa paper from the water, gently squeeze it to remove the excess water, and carefully unwrap it.
4. Gently press the paper onto your work surface with your hands. Don't be tempted to spread and press the paper sideways with your hands. That will damage the delicate fibers of the paper. Wrinkles are part of the look you are going for. *(Figure 3)*

MATERIALS

- Masa paper, 70 or 77gsm weight
- Pencil, soft, #2b
- Plastic eraser, soft white
- Water container and cool water
- Watercolors, pan or personal palette
- Paintbrush, watercolor, large round
- Spray bottle with water
- Pen, permanent
- Colored pencils
- Acrylic inks
- Collage ephemera
- Water-soluble pens

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

masa paper

Masa Paper is a strong, Japanese, machine-made, thin, sulphite art paper that has sizing inside and on the surface. Sizing means that the fibers that make up the paper are treated with gelatine to make the paper less absorbent. One side of the paper is smoother and shinier than the other. The other side is soft and a bit fuzzy. Most professional art stores carry this paper.

This Masa paper method involves breaking down the fibers a bit by gently crumpling the paper, producing a series of broken lines, and adding water for a completely different painting surface.

painting

1. With a very wet paintbrush, pick up some paint and drop it onto the surface of the paper. Then add even more water to the paper so that the paint will spread on its own. Use the spray bottle or drop water onto the paper with the paintbrush. Avoid brushing the paper; it is very delicate at this stage. You want the watercolor pigments to move through the crinkled fibers. Allow to dry. *(Figure 4)*
2. Use multiple glazes to add rich color to the surface of the paper. Paint gently with lots of water for a transparent look. Let each layer dry completely before going on to the next layer. *(Figure 5)*

note: Glazes are additional applications of transparent paint that are brushed or dropped onto the dry paper surface.

embellishing

When the painting is finished, outline the design with a permanent ink pen to add details, use colored pencils to highlight or darken some areas for interest, or use acrylic inks for color and value contrast. *(Figure 6)*

Masa Paper Crinkle is a great technique for all levels of expertise. These paintings and designs can be used in a multitude of applications. Glue the paper to a canvas and seal it with an acrylic varnish, stitch it to a fiber substrate, experiment with collage elements, or even make a book. Be creative.

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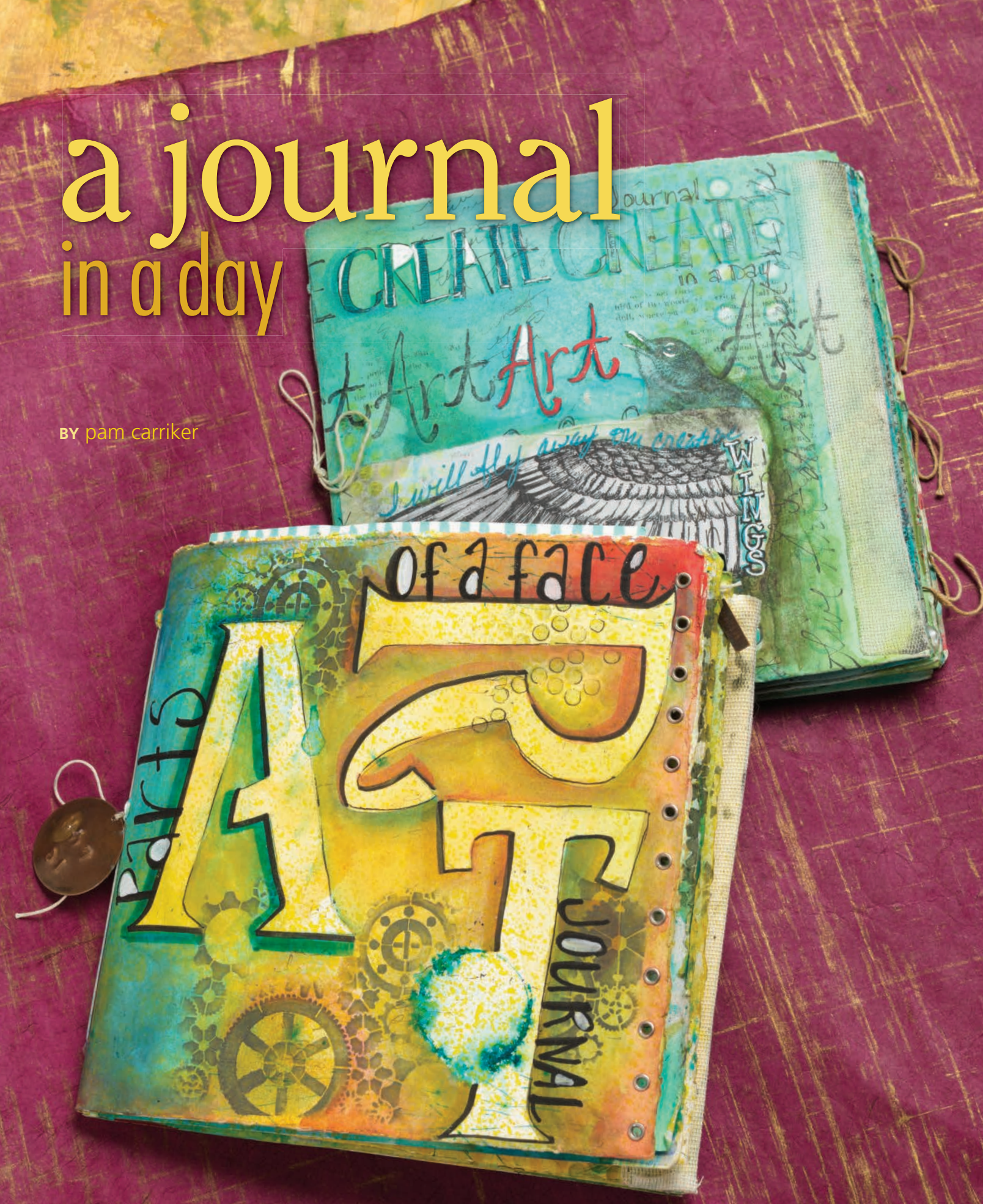
a journal in a day

BY pam carriker



Keeping a journal can be a challenge as you try to keep up with all of the creative projects on your to-do list. Journaling can sometimes seem like a project in itself, but with a little change of your mindset you'll see that journaling is actually a tool that can take you even further down the path in your artistic journey.

I suggest working on a large sheet of watercolor paper and preparing the entire background for all of your journal pages at once. This way, you not only have a great start to the finished pages, you have a cohesive journal as well. With no blank pages staring at you, your journaling flows freely in an organic way. Creating layers with techniques that allow you to use specific tools multiple times makes the most of your time and you'll complete a basic journal in one day.

Figure 1

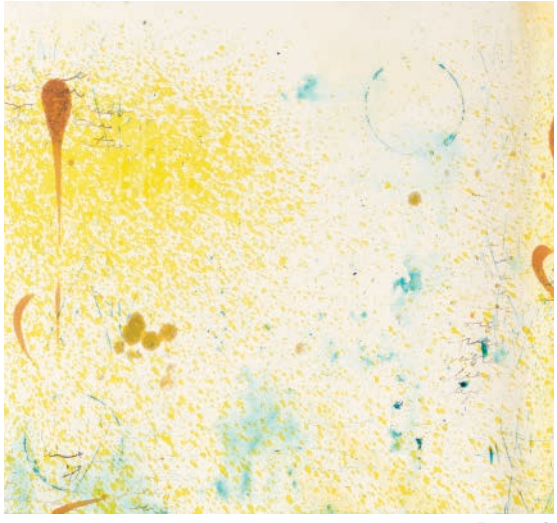


Figure 2

creating the background

1. Place the watercolor paper on your work surface in landscape format. Fold the paper in thirds, top to bottom, and crease the folds with the bone folder.
2. Fold the paper in half side to side, crease the fold with the bone folder, and then fold the paper in half again and crease. Unfold the watercolor paper. The folding created 12 sections that will become the pages in the journal.
3. Randomly spray both sides of the unfolded paper with spray paint or spray ink, or use a Paint Cannon Sprayer filled with watered-down acrylic paint as I did. *(Figure 1)*

note: It's important to leave some white areas on the paper as painting is just one of the layers you'll be adding to the paper.

4. Drip alcohol ink randomly over the paper. A little goes a long way and the ink will soak through to the back side, so you will only need to do this on one side of the paper.
5. Stamp over both sides of the paper, trying to get some stamping on each section/page. *(Figure 2)*

MATERIALS

- Watercolor paper, 90-lb., 22" × 30"
- Bone folder
- Spray paints or inks (I used a Tulip® Fabric Paint Cannon™.)
- Alcohol ink
- Rubber stamp(s) (I used a stamp with a text design.)
- Ink pads (I prefer StazOn® ink pads.)
- Brayer, plain or textured
- Wire, rubber bands, or string
- Liquid Pencil Permanent Sketching Ink
- Palette
- Bottle cap
- Acrylic paints
- Spray bottle with rubbing alcohol
- Water and small mixing bowl
- Awl
- Waxed-linen thread
- Upholstery needle
- Tape or eyelets
- Stencils (I used stencils from Stencil Girl Products and Artistcellar™.)
- Water-soluble crayons and pencils
- Pens and pencils, assorted
- Papers: tracing paper, book text, etc.
- Pam Carriker's Mixed Media Adhesive by Derivan
- Glue brush
- Watercolor paints
- Inktense blocks
- Tape or eyelets

Figure 3

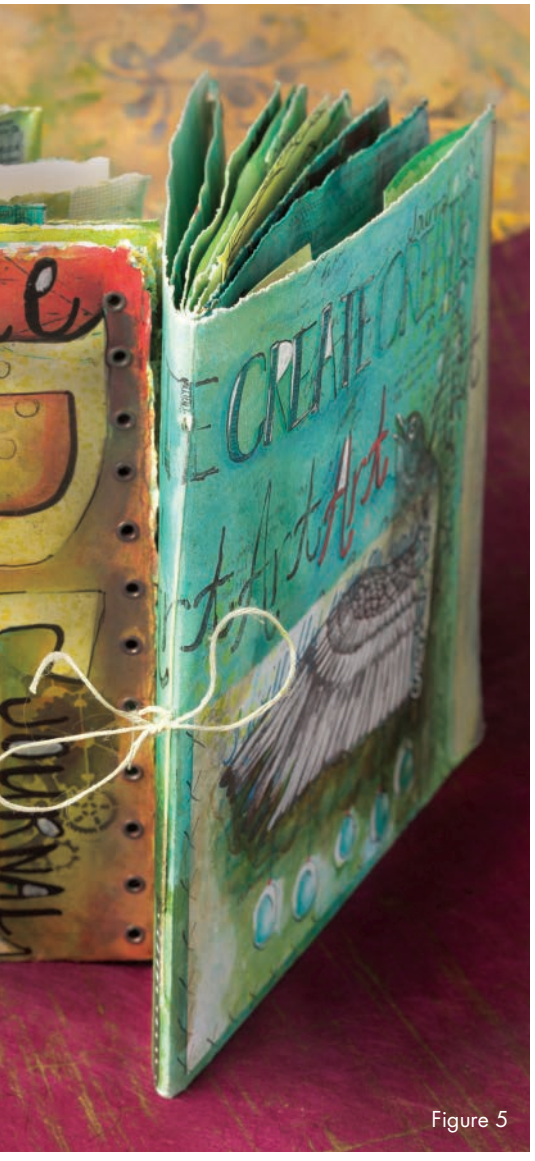


Figure 5

Figure 4

6. Wrap the brayer with wire, string, or rubber bands, or use a brayer with a carved design. Pour some Liquid Pencil onto the palette, roll the brayer into the Liquid Pencil, and then roll the brayer onto the watercolor paper. Be sure to get just a little bit of the design on each page section. *(Figure 3)*

7. Pour a small amount of acrylic paint onto the palette, dip the bottle cap into the paint, and stamp it onto the paper. Immediately spritz the paper with rubbing alcohol to move the paint in an organic way. I used the open side of the cap to create rings.

8. Add thin washes of acrylic paint (1:3, paint to water) to the page sections, staying in a simple color palette that will allow for more layers to be added later. Encourage paint drips by manipulating the paper. Do this to both sides of the paper and allow to dry.

tip: Place a second sheet of watercolor paper on top of the wet paint to create a monoprint, giving you a start on another journal. This will help the original watercolor paper to dry faster, too.

Figure 6

assembling the journal

1. Fold the dry watercolor paper back into the book form (See Steps 1 and 2 above). *(Figure 4)*
2. Poke a hole in the middle of the spine of the journal with the awl, and then poke 2 more holes approximately 1" from each end, top and bottom, along the spine.
3. Thread the upholstery needle with a 30" length of waxed-linen thread.
4. Stitch through the middle hole on the spine from the outside of the journal, leaving a tail approximately 6" long. Go through the top hole from the inside, through the bottom hole from the outside, and then go through the middle hole again from the inside of the spine. Tie the 2 tails together over the long stitch on the outside of the journal. *(Figure 5)*
5. Wet all of the folds of the journal pages except for the folds on the spine of the journal and any folds you may want to keep intact to form pockets in the journal. Use a bone folder to gently tear open the wet folds to create more pages. *(Figure 6)*

note: Secure any open sides on the pockets with tape, eyelets, or with stitching.

finishing the pages

1. Add focal images to the pages using stencils, sketches, collage, transfers, or a combination of several techniques. *(Figure 7)*

tip: Apply the stencil(s) to different papers like book text, tracing paper, etc. for collage papers or stencil directly onto the journal page. Use different media with the stencil(s), such as Liquid Pencil, pens, and pencils.

2. Adhere the papers to the pages with Mixed Media Adhesive and a glue brush.

note: Using Mixed Media Adhesive will allow you to apply watercolor paints and water-soluble media on top of the papers.

tip: While you have the collage materials out and your glue brush ready, add images to all of the pages at the same time, placing wax paper between the pages to prevent them from sticking together as you move on to the next page.

3. Add layers of color using water-soluble pencils, crayons, Inktense blocks, and watercolor paints—around and on top of the focal images.

4. Add journaling, doodling, and designs with pens as desired to complete the page. *(Figure 8)*

These journals are fun to make and ready to take with you when you're on the go. The size and weight of this journal makes it easy to slip into a purse or bag. Bring along a few pens and pencils and have creative fun available even when you can't make it into your studio. ●

Figure 7

Figure 8

Mix Up Your Resources for a Creative Life

Essential Online and Offine Resources for Artists and Crafters

Magazines

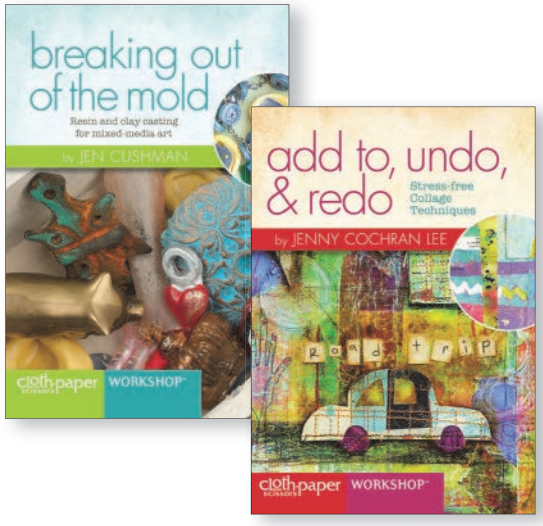
The latest inspiration, projects and ideas from top artists

Books

Immerse yourself in your passion for mixed media

Video & Television

Techniques from talented, well-known instructors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INTERWEAVE

CLOTH PAPER SCISSORS comes together, in a large part, from reader submissions and ideas. We are always looking for new techniques and processes to share with our readers—as well as great art! Do you think you have what it takes? Don't be shy! Share your ideas with us.

submitting an idea is easy.

1. Write up a short outline of the project you'd like to write about. Remember to point out the unique technique or processes that you want to highlight.
2. Take a couple of photos of a piece of your art that represents this technique. We may ask you to make another similar piece or some step-outs, but for the submission sample photos will do. Your photos do not have to be professionally shot, but a bad photo is a bad photo. Make sure the artwork is well lit. Taking the photo outside on an overcast day should be perfect.
3. Send to: **submissions@clothpaperscissors.com.**
4. Wait patiently. We are always working far ahead on the year and sometimes can't fit a piece into the magazine right away. We will try to let you know within 12 weeks—we hope to tell you much sooner.

what are we looking for in general?

- Non-seasonal art. We can't put snowflakes in our May/June issue.
- Unique techniques, new ways to use existing tools and supplies, and things we've never featured before.
- All types of beautiful and inspiring mixed-media art.

now calling for:

- Closing Essay entries
  Send a short story about finding time for art making (300–500 words) and two photos of accompanying art that could be used as an editorial illustration. Due now!
- Never-before-seen book making and art journaling techniques. Ongoing submissions needed.
- Paper art submissions for our new Special Issue: I HEART PAPER!

  – We're looking for scrumptious paper-art projects like wreaths made from found book pages, paper-only collage, beautifully bound books, paper-art sculptures, letter-pressed cards, party décor, home-office projects, and gifts created with paper.

  – If you love paper like we do, you'll love this new magazine! (No stickers, please. To be considerd, projects should contain primarily paper, or paper plus one other medium.) Due early March!

  Remember, if you're teaching, showing, or blogging about it, you probably have a good idea to share!

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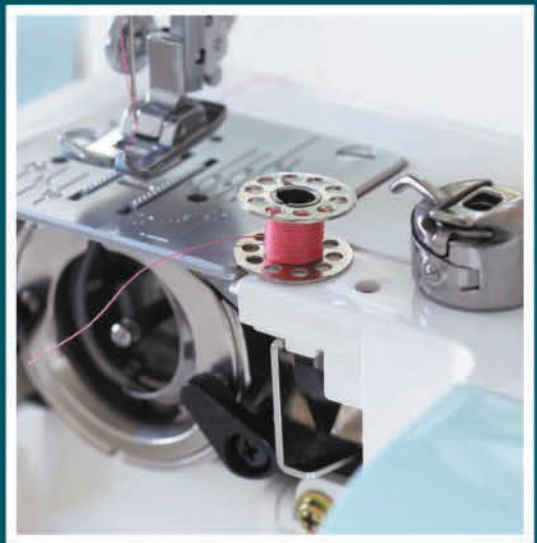

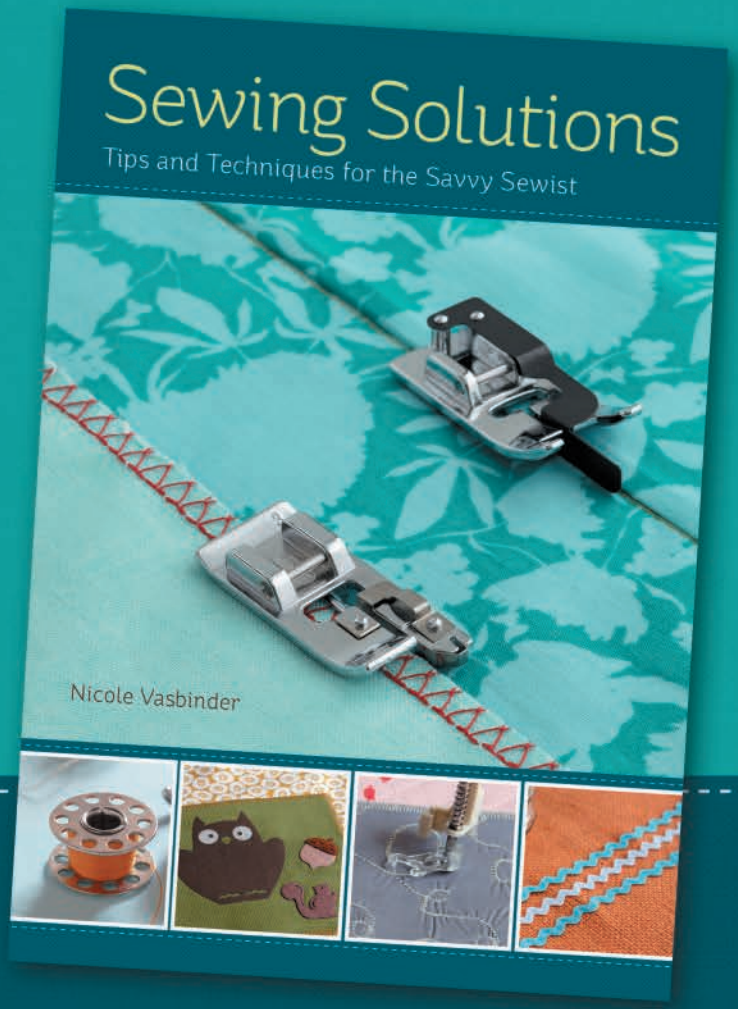

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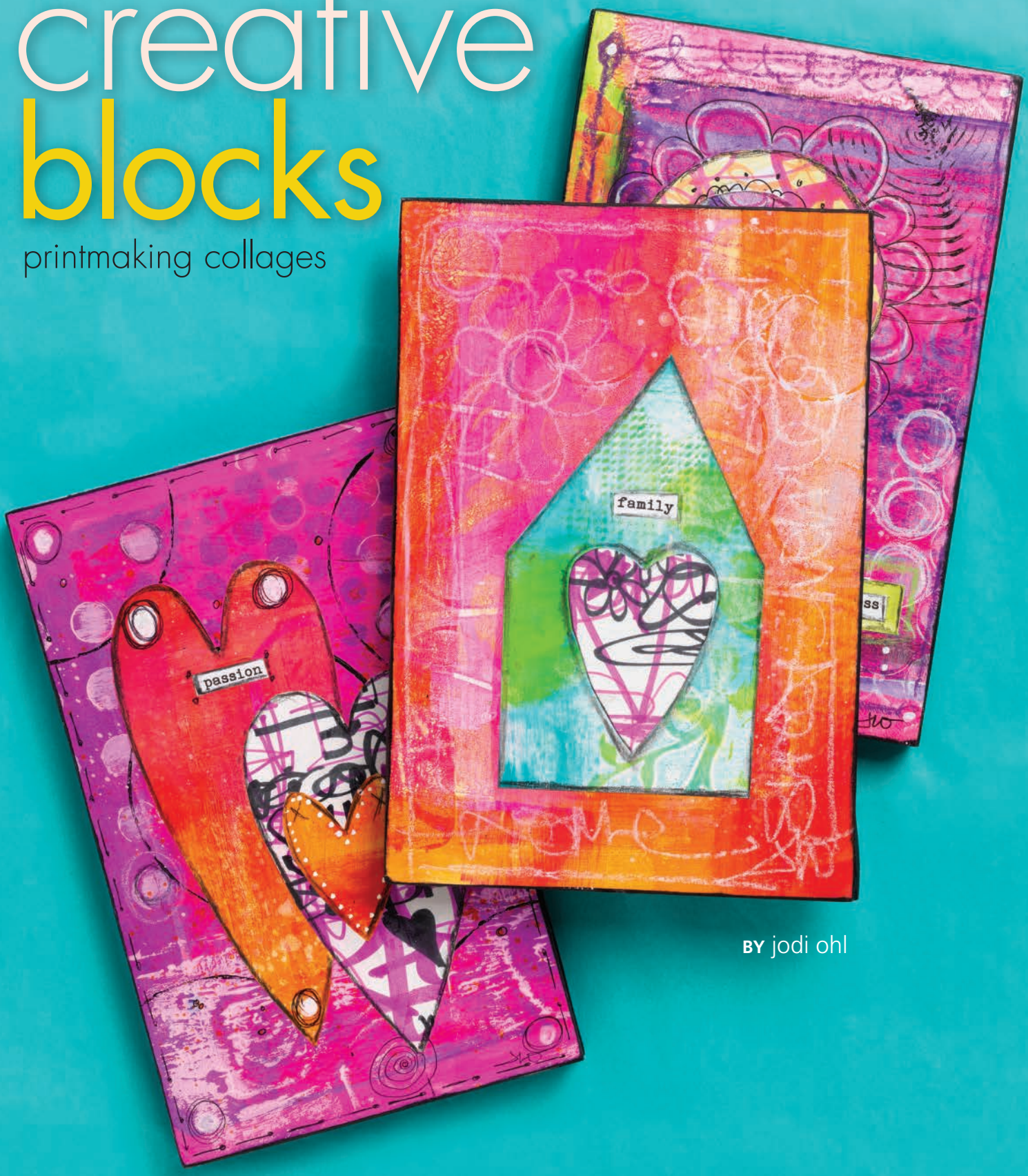
creative blocks

printmaking collages



BY jodi ohl

Let's face it; we all have moments when we are simply in a rut. The ideas are not flowing, and it seems as if our muse is on vacation. The remedy for those occasions is as individual as the cause. For me, one of the best ways to get over a creative slump is to do something outside the box—something that I may not normally do—and simply play.

I purchased a Gelli Arts Gel Printing Plate a while back and, as cool as it seemed at the time, it sat untouched in my studio until a few months ago when it helped kick-start my muse. It was just what the doctor ordered for a weekend of fun. Fair warning, once you start printing, you will want to do another and another . . .

Figure 1

MATERIALS

- Movable work surface (I used a piece of cardboard covered with freezer paper.)
- Acrylic paints
- Golden Artist Colors® Open Medium (This keeps the paints from drying too quickly while you print.)
- Palette
- Palette knife
- Gel Printing Plate by Gelli Arts™
- Brayer
- Texture tools: sequin waste, string, buttons, stencils, bamboo skewers, etc. (I use stencils from artistcellar.com and stencilgirlproducts.com.)
- Drawing paper, 70-lb.
- Cloth, lint-free
- Soap and water
- Scrap wood, assorted
- Sandpaper
- Gesso, white or black
- Paintbrushes
- Paper, scraps
- Pencil
- Scissors
- Matte medium
- Craft knife
- Text
- Charcoal, pastels, or crayons

printing papers

1. Set up your workspace. My work surface was about three times the size of the gel plate.
2. Mix a small amount of paint with the Open Medium on the palette.
3. Place the gel plate on the work surface, add a small amount of the paint mixture to the plate, and roll the paint out with the brayer so it covers the entire surface of the plate. If you like, use the brayer to mix in another color. There are many ways to create prints so use this time to discover what works best for you.

note: You need less paint than you think. To avoid messy clumps, start with a small amount of paint and add more as needed.

4. Lay a stencil(s), sequin waste, string, or other item on the plate *(Figure 1 and 2)* and place a piece of drawing paper over it. Rub your hands over the surface of the paper without moving the paper to make the print.
5. Lift the paper to reveal the print. Remove the stencil(s) and you should have enough paint to do another print with the paint that remains on the plate.

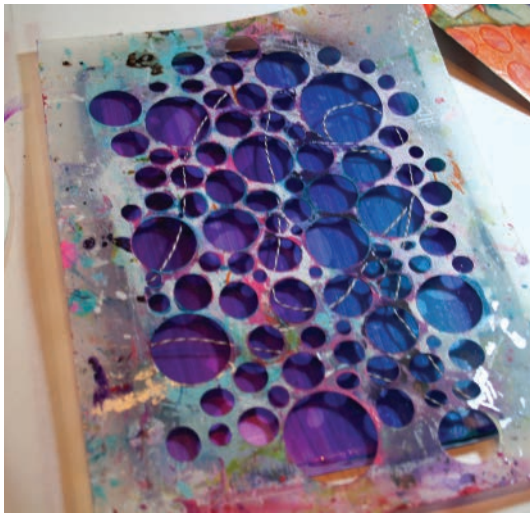


Figure 2

tip: When you change paint colors or want to change the designs, wipe down the plate and the brayer with a soft wet cloth with a tiny bit of soap.

6. Continue to layer the papers with additional colors and prints/designs until you have a composition that is pleasing.

note: If you use paper that is larger than the plate and you want the entire page full of color, you can always paint the edges later or add prints to the edges.

Figure 3

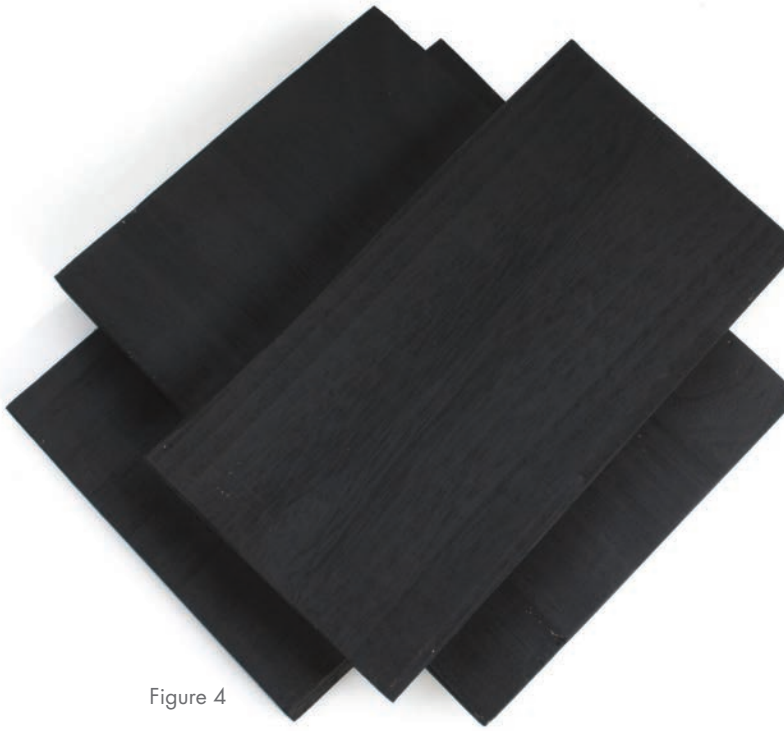


Figure 4

the blocks

1. Sand the wood to ensure it is smooth to the touch. *(Figure 3)*
2. Mix the paint and gesso in a 1:1 mix, black or white, and paint all sides of the wood except for the side you will be adhering the printed paper to. Allow to dry. *(Figure 4)*
3. Use a pencil to trace the shape of the wood on the back of a piece of printed paper. Cut the paper and adhere it to the wood with matte medium. I apply the medium to the wood substrate and also to the edges of the papers. *(Figure 5)*
4. Use the brayer on the collaged paper to ensure any bubbles between the paper and the board are removed. Allow to dry.

tip: Once dry, the papers can be trimmed with a craft knife if needed, or the edges can be sanded if it just needs a small adjustment.

Figure 5

Figure 6

Figure 7

finishing the art

1. Think easy, simple shapes and compose designs that speak to you. I like to use houses, flower pots, hearts, and other easy geometric shapes using printed papers and paper scraps that coordinate with the backgrounds.
2. Cut the designs and adhere the pieces to the background with matte medium. Use the brayer to smooth the pieces in place. *(Figure 6)*
3. Once dry, embellish the designs with other media, such as charcoal, crayons, text, pastels, markers, etc. *(Figure 7)*

note: When the design is complete, you may need to touch up the sides of the wood with black or white paint.

These pieces make great gift items and they're a fun project to do as a group. The design doesn't have to be complex to be pleasing and inspirational. Let your imagination run wild and just play!

more online

To see larger examples of Jodi's creative blocks visit clothpaperscissors.com.

7·12

gesso & venetian PLASTER

adding texture and dimension

If I were stranded on a deserted island and could only have five art supplies with me, gesso and Venetian plaster would be my top two! I have been using these products for years. Not only do they make wonderful textures, they can be used on almost any surface—paper, canvas, wood, metal, or plastic. They are also my go-to supplies for covering up mistakes and starting over. I purchase gesso and plaster by the gallon and go through several gallons each year.

BY leighanna light

Gesso example

Figure 1 Figure 3 Figure 5

Plaster example

Plaster and plaster layered with ink Figure 2 Figure 4

MATERIALS

- Un-stretched canvas
- Utrecht® white, medium-bodied gesso (You need thick gesso for this process.)
- Venetian plaster
- Paintbrushes and a small palette knife
- Adirondack® Dye Re-inkers
- Matte medium, liquid or gel
- Stamps: textile or hand-carved
- Acrylic paints
- Rag, damp
- Skewer and/or mark-making tools
- Stencils or a plastic doily
- Book text
- Protective finish (I use Minwax® Polycrylic® Protective Finish.)

optional

- Modern Options Patina

Students often ask why I prefer to use gesso over molding paste. For one, it is much less expensive, but the main reason is that molding paste tends to look artificial and plastic-like; gesso and plaster have more of an aged and natural look. I hope that you will take some time to play with these products. Experiment and make mistakes, but most of all, have fun.

add texture

prepare

Spread a coat of gesso or Venetian plaster on the surface of the canvas. I use a small palette knife to apply the plaster. Follow with a layer of Adirondack ink. I used pesto on the gesso surface and ginger on the plaster surface.

seal

Add a thin layer of matte medium over the ink to reduce bleeding.

stamp

Carefully apply gesso or plaster to a stamp, taking care not to get it into the crevices (non-printing portion) of the stamp. Stamp onto the canvas and let dry. *(Figures 1 and 2)*

paint

Using a very wet paintbrush, apply ink or paint to the dry gesso. Wipe off any excess paint/ink with a damp rag. This process allows for the darker paint

Gesso example

Figure 7

Figure 9

Plaster example

Figure 6

Figure 10

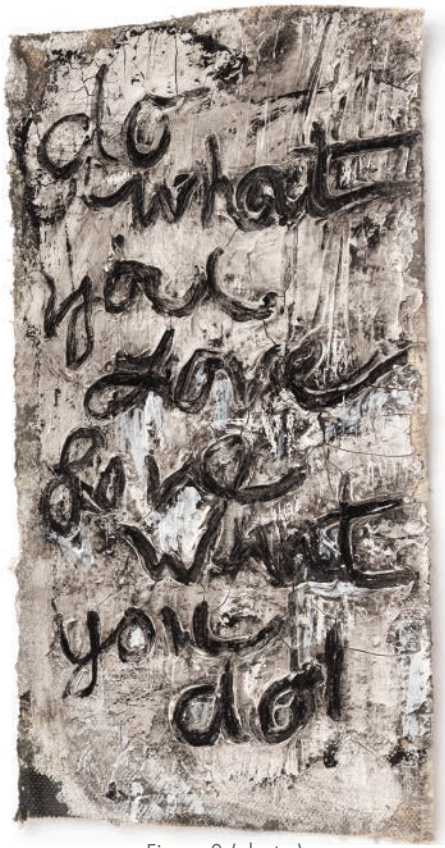


Figure 8 (plaster)

to seep into the crevices, and the top layer to be slightly lighter, giving the final finish a worn, aged look. I used green, gold, blue, and red acrylic paint on the dry gesso. On the plaster, I used Modern Options Patina and black acrylic paint. *(Figure 3 and 4)*

add dimension

stamp into

Apply a thick coat of gesso or plaster to the entire surface. While it is still wet, stamp into it with a stamp. Both the dry gesso and plaster were painted with wild plum and caramel Adirondack inks. *(Figures 5 and 6)*

draw

Apply a thick coat of gesso or plaster onto the substrate. While it is still wet, write into it with a skewer or other implement and/or apply some marks. The gesso sample was painted with black and iridescent gold acrylic paint. The plaster was painted with black acrylic paint. *(Figures 7 and 8)*

stencil

Apply a thick coat of gesso or plaster over a stencil or doily and then gently remove the stencil. My favorite stencils come from stencilgirlproducts.com.

Allow to dry and then paint as desired. I used caramel and bottle inks. The dry plaster was painted with yellow, blue, and red acrylic paint. *(Figures 9 and 10)*

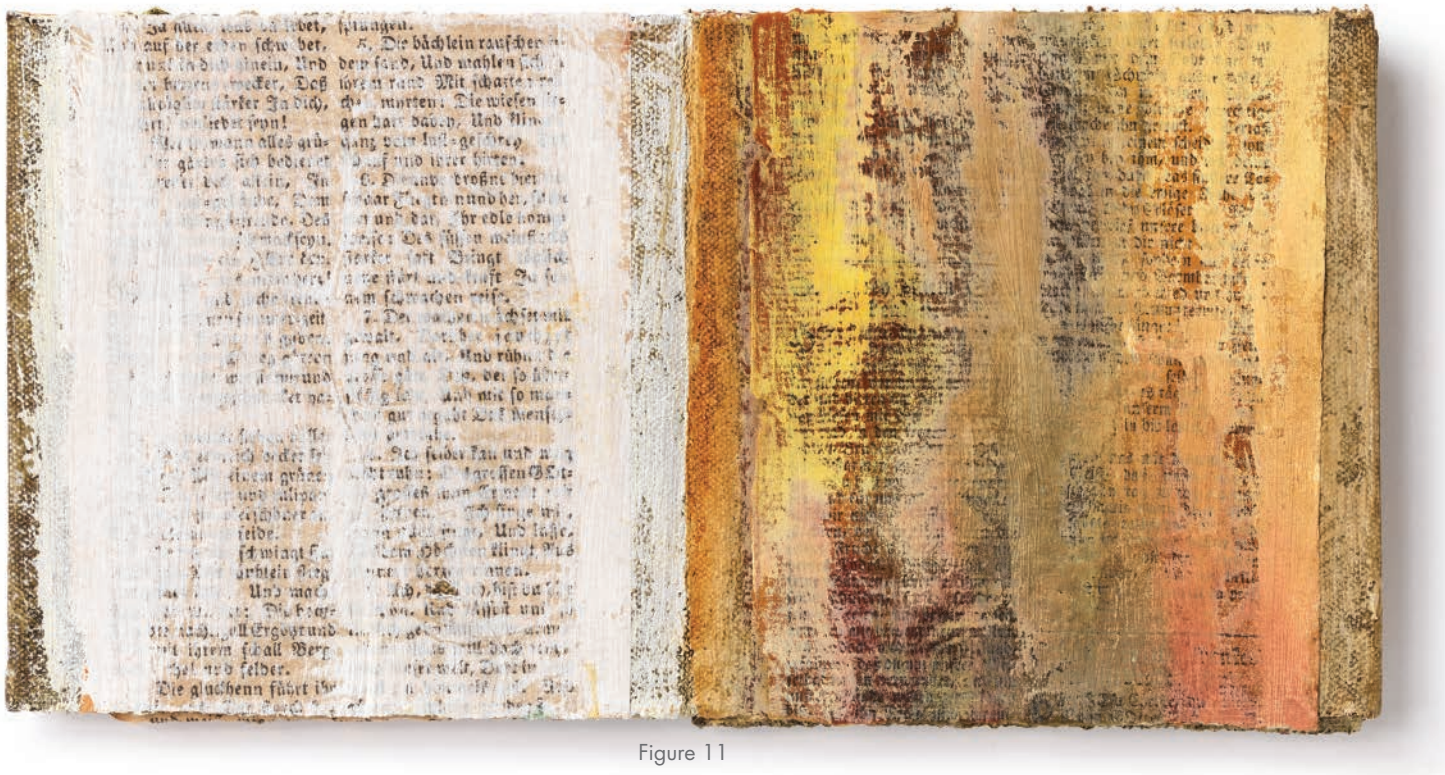


Figure 11

text

Glue old book text to the substrate. With a very dry brush, apply a light coat of gesso over the text, leaving some of the text exposed. Allow to dry and then paint. I used ginger, caramel, and pesto inks. This process does not work well with plaster. *(Figure 11)*

protect

Seal your work with the Protective Finish.

tips

- Bold, chunky stamp designs work best. Be sure to clean stamps immediately after using them with mild soap and water and a stiff brush. Dry wood-mounted stamps immediately after washing to prevent warping.
- Sand all non-porous surfaces, such as metal or plastic, so that the gesso will adhere.
- A quick, inexpensive way to mount unmounted rubber stamps is to cut a foam garden knee pad slightly larger than the size of the stamp, and simply glue the stamp to the pad. This makes the stamps very lightweight for travel and you can toss them into a bucket of water for easy cleaning.
- Adirondack Dye Re-inkers tend to bleed. Allow several days for them to dry completely, and/or seal the image with a water-based sealer.
- Adirondack ink is highly concentrated. Only use 1–2 drops with a very wet brush, keeping in mind that the ink will dry much lighter.

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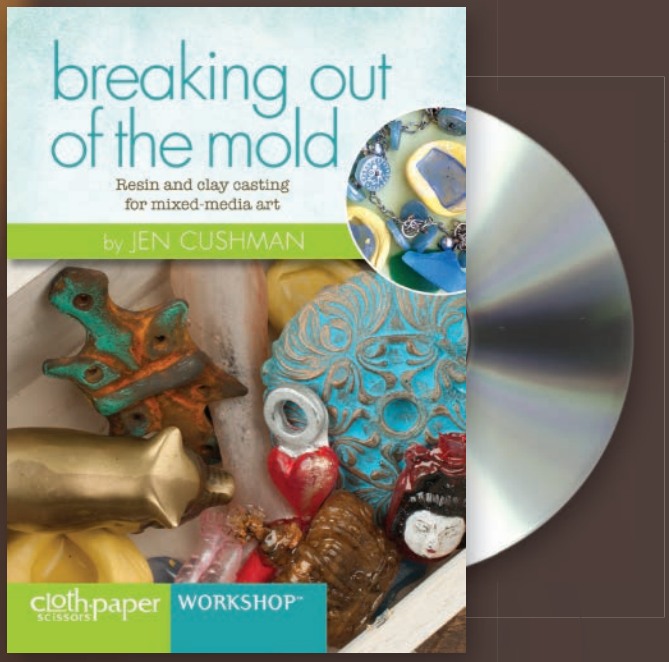

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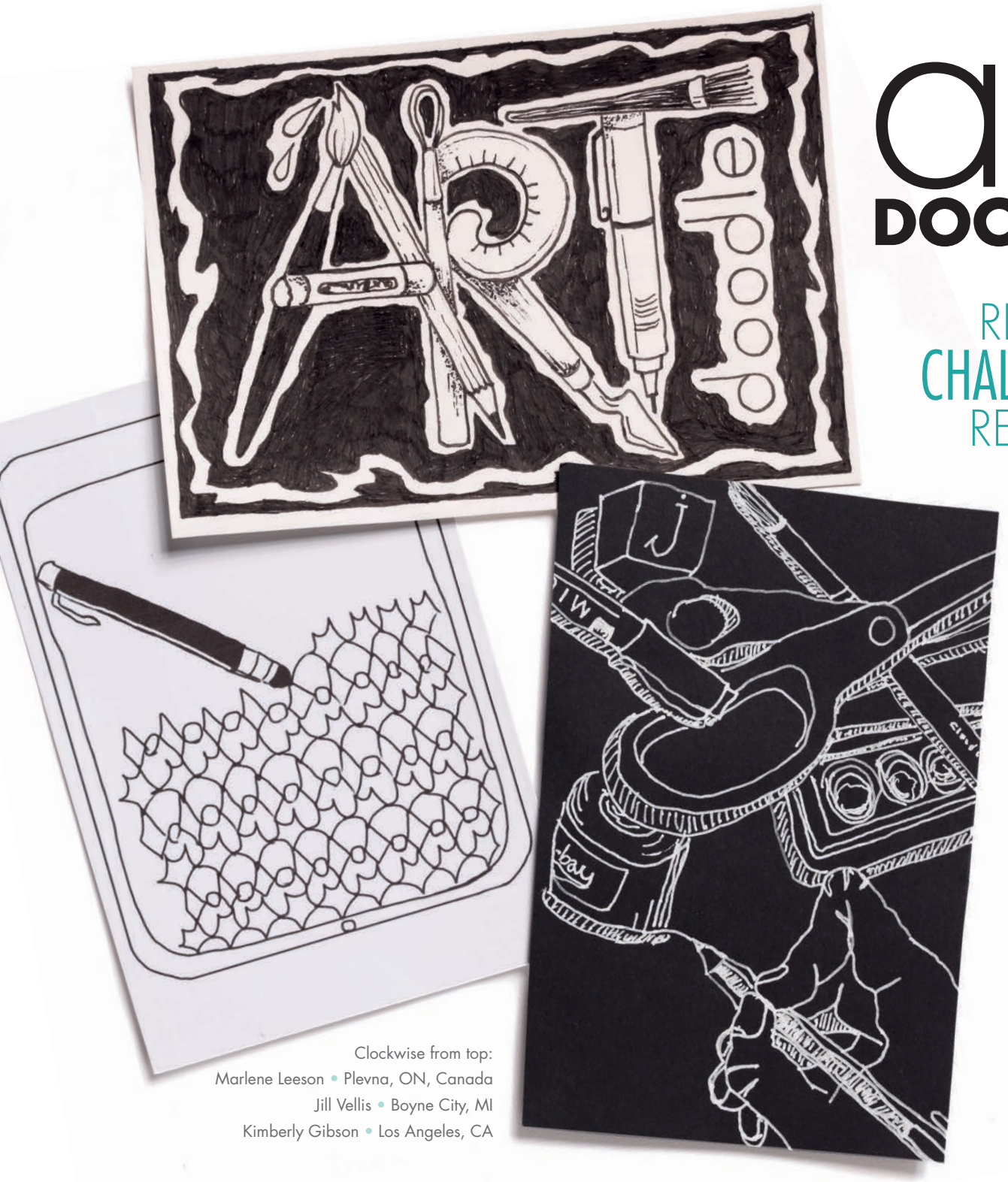
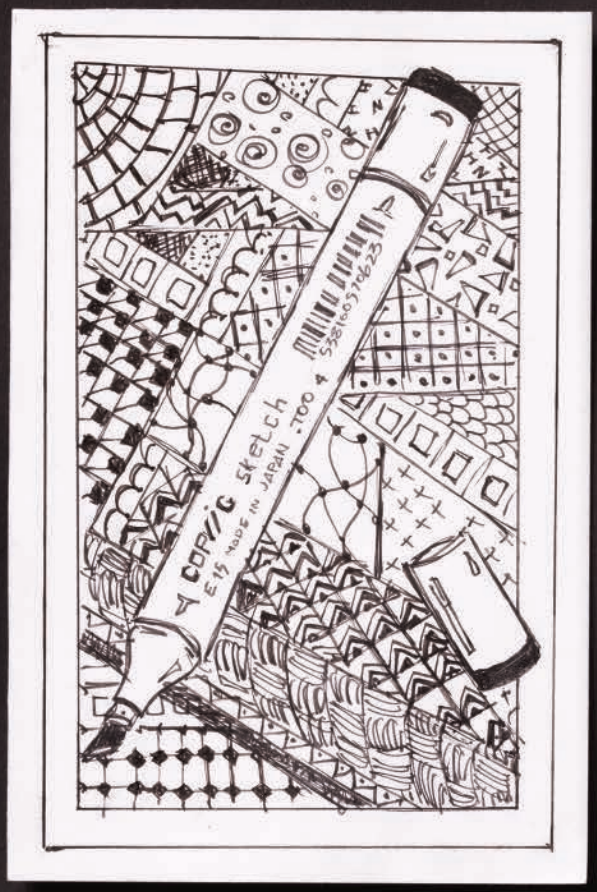
art DOODLE

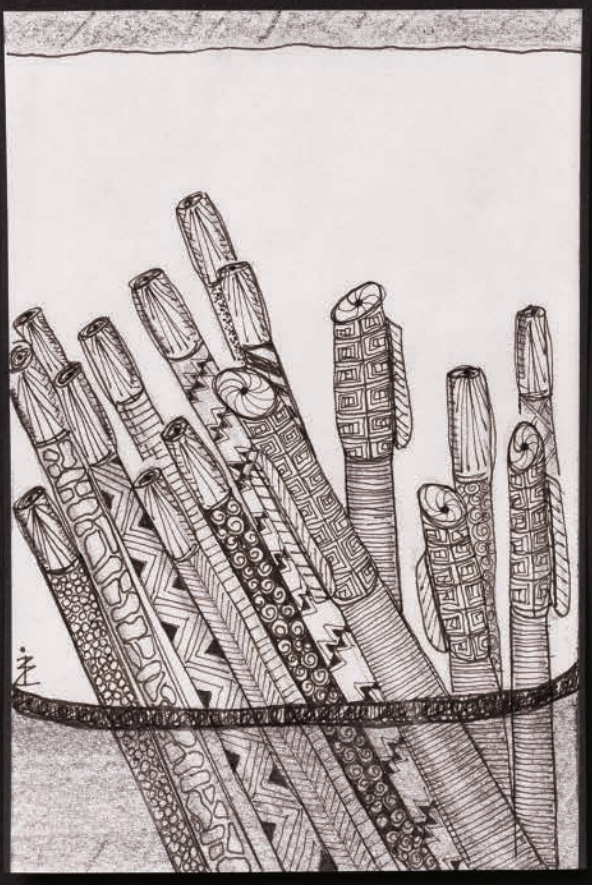
READER CHALLENGE RESULTS



Clockwise from top:
Marlene Leeson • Plevna, ON, Canada
Jill Vellis • Boyne City, MI
Kimberly Gibson • Los Angeles, CA

We asked readers to send us their best doodle of their art supplies. The only catch was the doodle had to be done in one color or in black-and-white. We received renderings of paintbrushes, sewing machines, thread, brayers, paints, and more. Artists used pen and ink, pencils, paint, and thread to create their inspiring doodles. Here is a selection for your enjoyment.



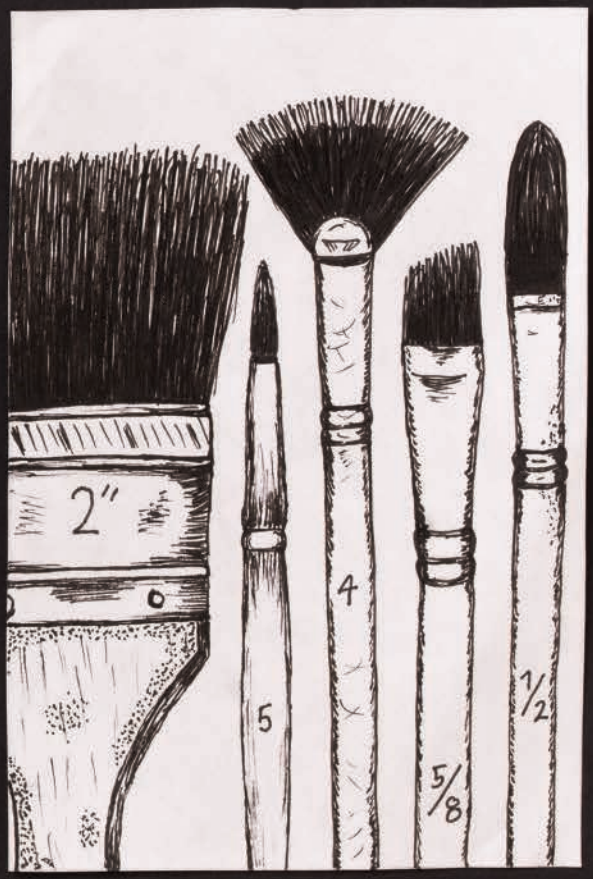


This page, clockwise from left:
Sue Coyne • Sacramento, CA
Nancy Hendrickson • Butte, MT
Karen Izzi • Exton, PA

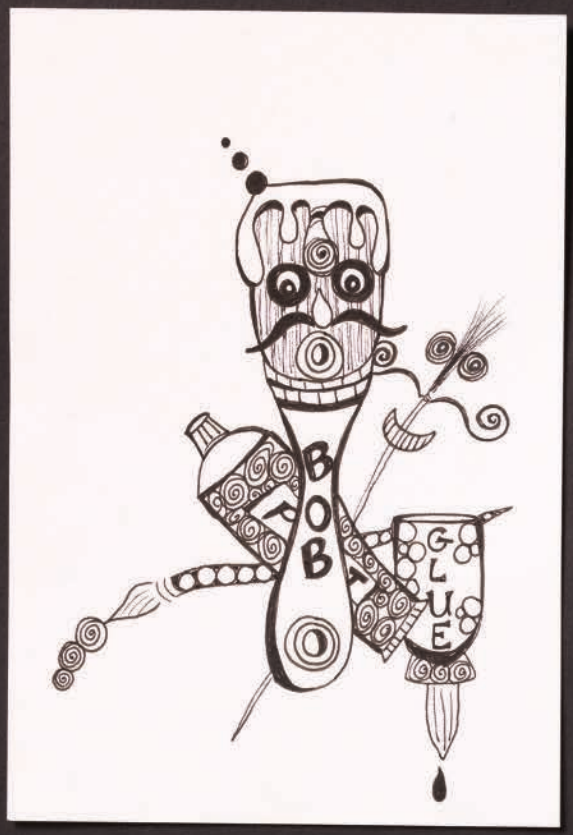
Nicci Martin • Fonddulac, WI

Kay Reese • Harlem, GA

Sarah Ellen Miles • Coinjock, NC

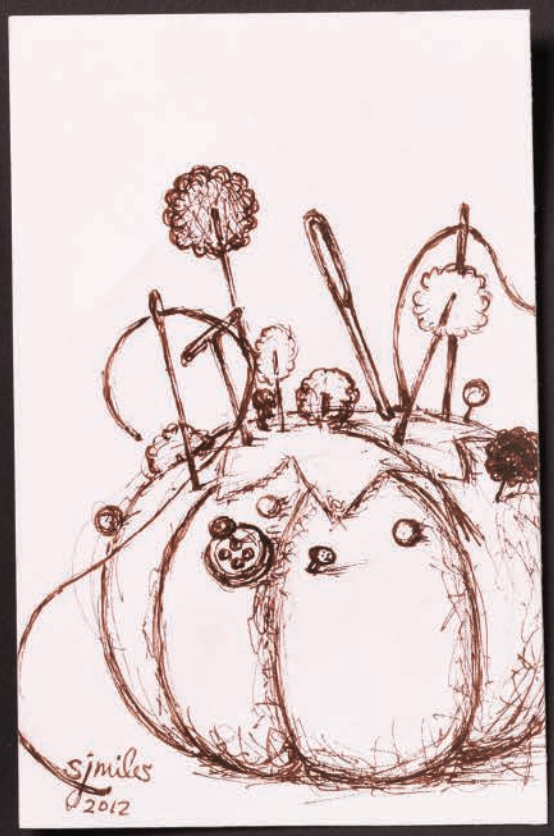


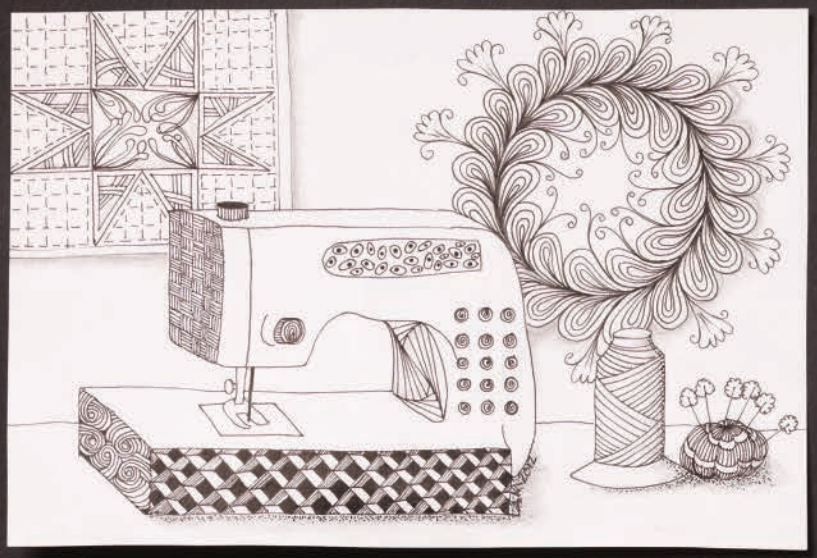
Jennifer Crotty• Muskogee, OK

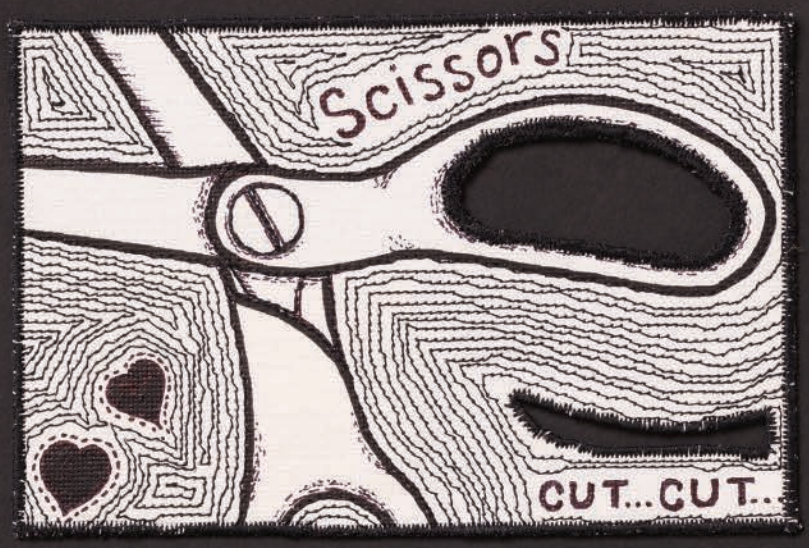


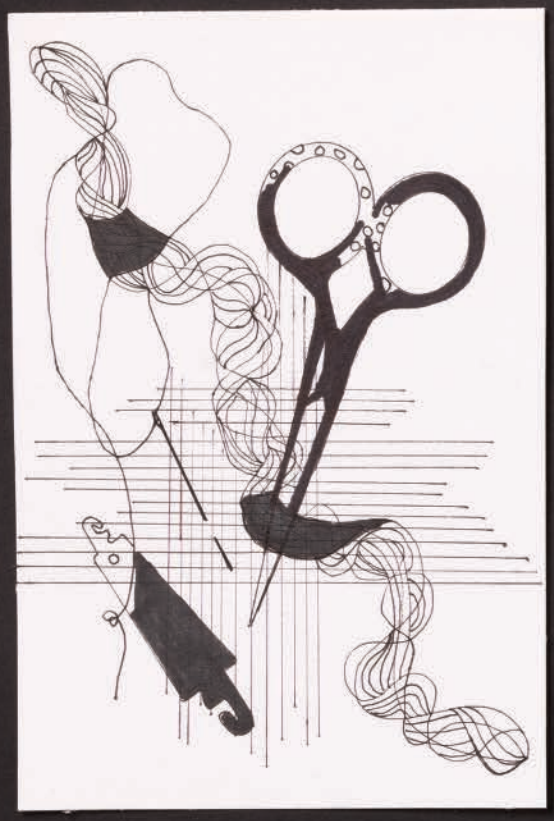
This page, clockwise from top left:
Cindy Shepard • Hurst, TX
Lisa Dittmer • Mukwonago, WI
Karen Thompson • Bremerton, WA
Carol Hammond • Hobbs, NM

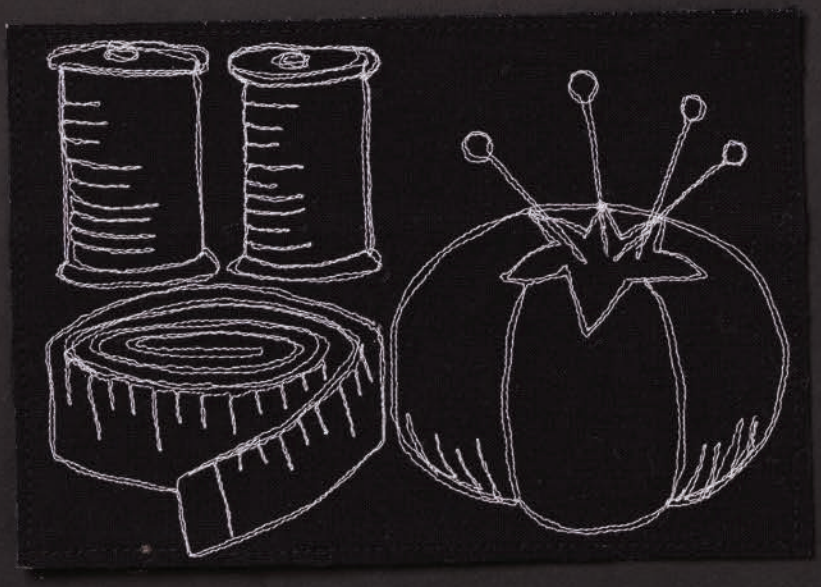
Opposite, clockwise from top left:
Sarah Ellen Miles • Coinjock, NC
Leslie Mullins • Lexington, SC
Faye A. Simak • Boulder City, NV
Terry Aske • New Westminster, BC, Canada
Deborah Hendrickson • Scottsville, NY

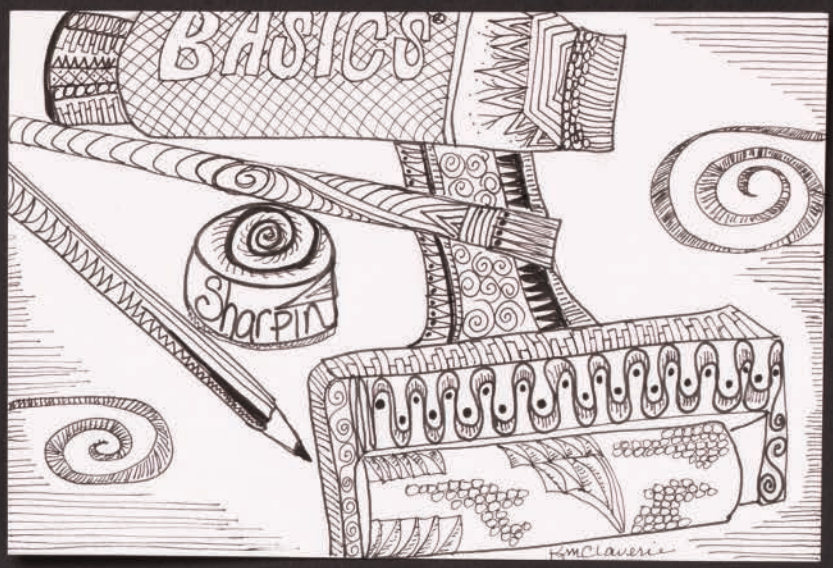

sjmiles
2012



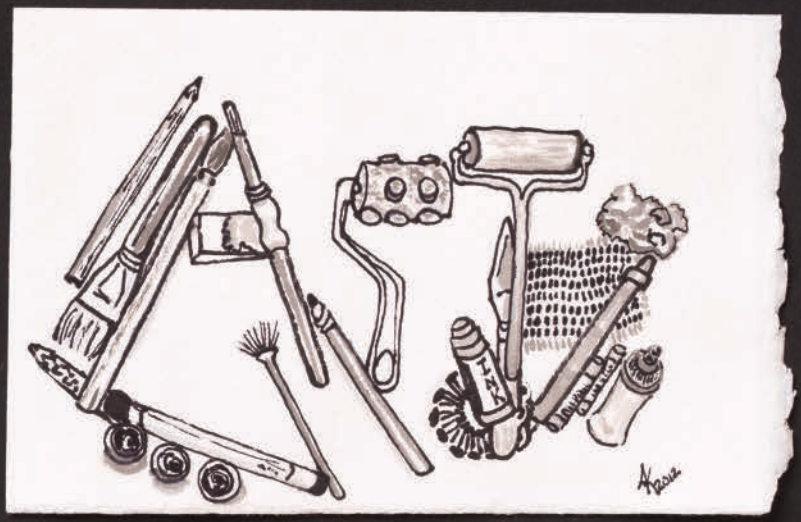

Scissors
CUT...CUT..

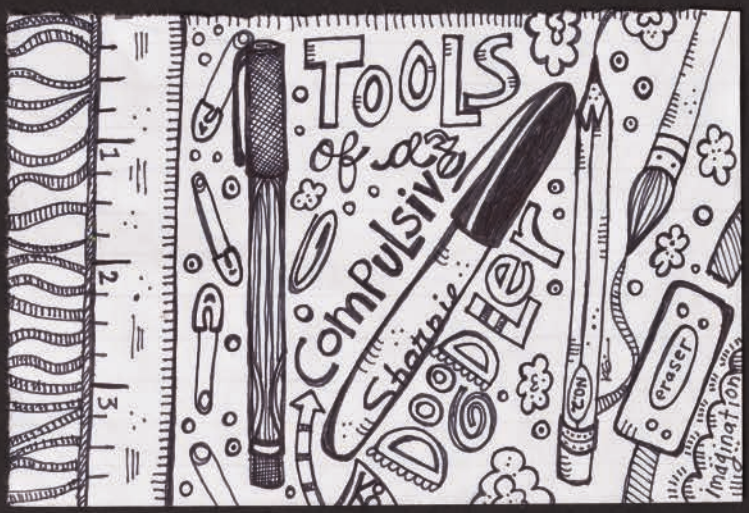






This page, clockwise from left:
Amber Coffey • Peachtree City, GA
Karen Claverie • Eagle, ID
Darlene K. Campbell • Danville, OH





This page, clockwise from left:

Janis Marek Harper • Dayton, TX

Nicci Martin • Fonddulac, WI

Amanda Kuykendall • Spartanburg, SC

Kim Geiser • Manitowoc, WI

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amazing ALPHABET

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mark your CALENDAR!

Your Amazing Alphabet must be in our Sudbury offices by **May 10, 2013.**

the rules

1. Create an original mixed-media piece of lettering art. Your submission must be on a flat 4" × 6" substrate. That substrate can be paper, mat board, canvas board, or other, as long as it fits the size requirement of 4" × 6".
2. Your Amazing Alphabet must be free of any text or images that are protected by copyright, unless you have the expressed written permission from the person or institution that holds the copyright and you provide that written permission with your submission.
3. You may use paper, fabric, inks, paints, markers, stitching . . . and anything else that makes your alphabet unique. Just make sure the piece is flat.
4. On the back of your Amazing Alphabet, please include your name, address, phone number, and email address. Please place your artwork in a plastic bag for safety in shipping.

note: We encourage you to upload your Amazing Alphabet to the Challenge Gallery at clothpaperscissors.com, but this is not required to take part in the challenge.

5. There is no entry fee for this challenge as the artwork will become the property of Interweave and will not be returned.
6. Your Amazing Alphabet must be in our offices by **May 10th, 2013**. Please send your Alphabet to:

   Interweave/Cloth Paper Scissors
   Attn: Amazing Alphabet
   490 Boston Post Road,
   Suite 15
   Sudbury, MA 01776

We will feature some of the Amazing Alphabet art art in an upcoming issue of Cloth Paper Scissors and/or on our website.

noteworthy

- If you have any questions, please contact Barbara Delaney at bdelaney@interweave.com. Please be sure to include your first and last names and your contact information in all email correspondence.
- By submitting your mixed-media Amazing Alphabet to our challenge, you are authorizing Interweave to publish your entry in upcoming publications and promotional materials, on our website, and in other Interweave e-media, as well as possibly display it in shows.
- Interweave will not be held responsible for loss or damage due to circumstances beyond our control.

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Annabel Wrigley's studio space

Lyric Kinard's thread drawer.

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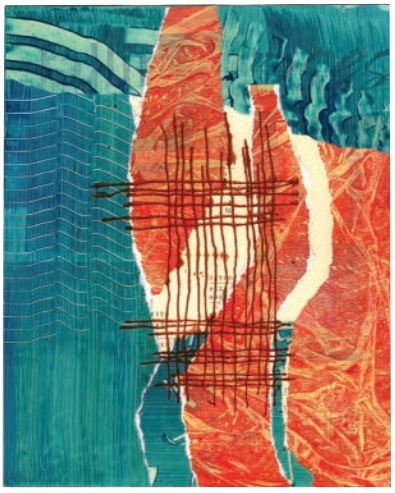
Mixed Media Fabric Collage by Diane Taylor



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1 Pink Flower
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Art by Daniella Woolf

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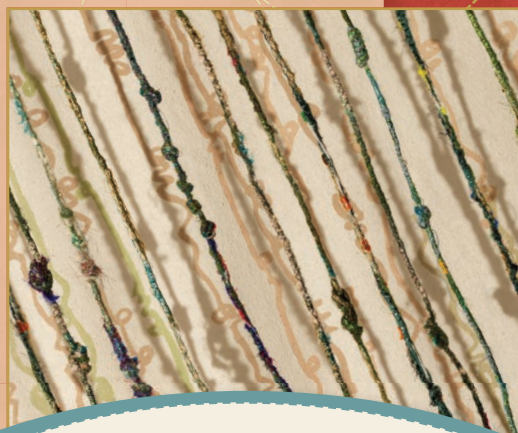

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Clockwise; art by: Susie Monday, Norma Schlager, Janet Lasher, Jill Jensen

the classifieds

call for entries

EYE OF THE BEHOLDER: THE FINE ART OF THE FOUND OBJECT May 31–June 23, 2013. Submission deadline: March 20. 2D/3D original work created with one or more found objects. Juror: Adah Rose Bitterbaum. Awards $1,000. Details and Enter on-line at www.mdfedart.org. Exhibited at Maryland Federation of Art, Circle Gallery, 18 State Circle, Annapolis MD. Email: info@mdfedart.org.

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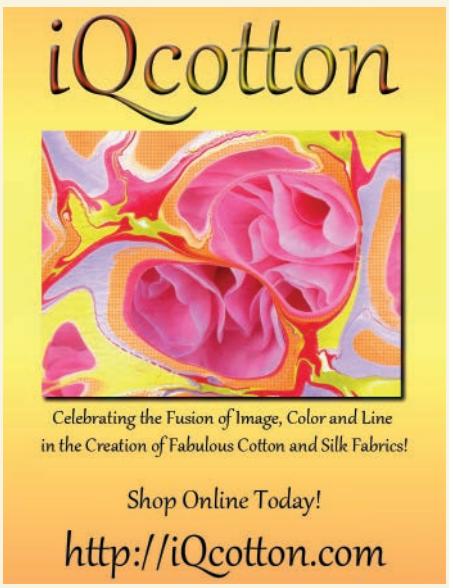
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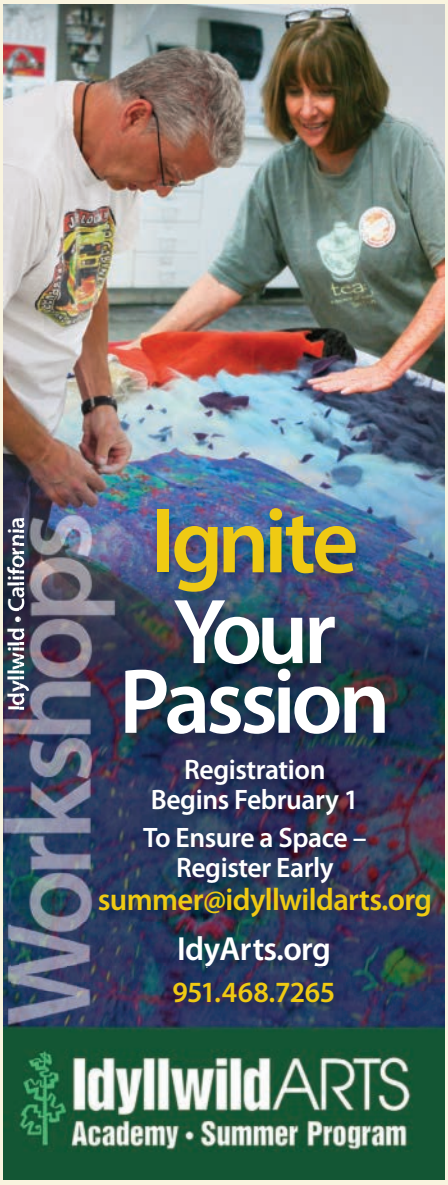
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PEACE

DO IT FOR you

BY sue pelletier

I had two kids, a career, a dog, an SUV, and a white picket fence. What I did *not* have, or *thought* I didn't have, was the time to create art. There was always something to do, someone to feed, someone to cheer on from the sidelines.

My job as an art teacher allowed me to use the wildly creative right side of my brain, which needed constant attention and stimulation, but my hands were not busy making my own personal art.

I was at a soccer game one afternoon (again cheering from the sidelines) and the group of women I was with started talking about a sale at a local grocery store, and it dawned on me that the thing keeping me from finding time for art was me. *I* was the one who was not *making* the time for my art. If there was time for idle banter, there was certainly time to pick up a paintbrush and start painting again. And I did.

I left that soccer game with new resolve and I began painting and drawing daily. Not because I wanted a hobby or just something to do, but because I realized that making art is the core of my existence—it is who I am.

We often put ourselves last and don't take the time to do the things that feed our souls. I may still be around when people are talking about the price of chicken, however now I will most likely have paint-spattered hands and gel medium in my hair. I came to realize how important it is to *make* the time for art. Turn off the TV. Get off the computer. Let the laundry pile up, buy the cupcakes from the store, and just paint, draw, journal—whatever your preferred medium is, just do it *for you*—because you need to.

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